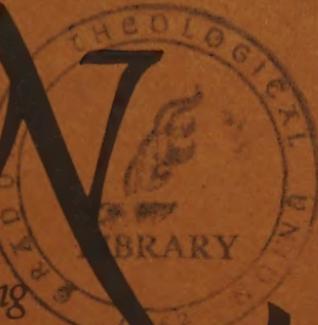


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The HYMN

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REVIEWS

ON THE COVER: King David (1961) by Heri Bert Bartscht.
Welded steel, 40 inches.

Editor's COLUMN

"...and sing *psalms* and *hymns* and spiritual songs with thankfulness in your hearts to God." Colossians 3:16
(Emphasis mine)

Of the three categories of congregational song mentioned by St. Paul in his letter to the Colossians, the hymn and the spiritual song—usually identified as some sort of strophic, rhyming song—have been the focus of attention by hymnists for the past centuries and by the Hymn Society of America for the bulk of its existence. Psalmody has had to take a lesser place, perhaps largely because of the assumption that—as in Gregorian and Anglican psalmody—it has been historically a *choral* medium necessitating the use of a group of singers which could devote the endless hours necessary for its effective performance.

This issue of *The Hymn*, for which I am pleased to serve as guest editor at the invitation of Dr. Harry Eskew, its regular editor, focuses attention on *psalmody as congregational song*. Psalmody has always been a part of the church's song. But of late it has been enjoying a revival of rather unprecedented proportions. But it is a revival which has centered on a return to an understanding of psalmody as song which actively engages the attention and participation of the whole people of God.

For many worshippers, it is probably true that when metrical psalms were sung in worship, they were usually thought of as *hymns* which just also happened to be psalms. Only in the stricter forms of the Reformed

tradition were such congregational songs thought of first as *psalms* which just incidentally happened to be in the form of hymns. This issue addresses itself to a number of facets of psalmody in the American churches today. Attention is given to the situation of metrical psalmody, but equal attention is given to the movement to involve the people in singing the psalms in their original prose form.

Paul Westermeyer provides a thoughtful and provocative survey of the prospects of psalmody in the American churches today. Virginia Kickert Folgers and Oliver C. Rupprecht discuss aspects of metrical psalmody and psalm paraphrases in the Reformed tradition and in the Lutheran tradition. Mark Bangert discusses the development of the system of psalm singing included in the recently published *Lutheran Book of Worship*. Your guest editor offers some suggestions for a simple and more improvisatory way of singing psalms.

It is hoped that these brief essays will serve as the beginning of a continuing discussion, a discussion which will move beyond the talking and thinking stage to the point where more and more congregations will begin to experience the richness of the praise and prayer which can be theirs through a direct and active participation in the singing of the psalms on a regular basis in their worship..

Carl Schalk
Carl Schalk

President's

MESSAGE

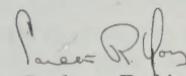
My final message as president begins with a word of thanks for the support all of you have maintained as your society has made progress with the reformation of both its purpose and program. In particular regard, I single out *four* advances that have been made these past two years. First, I believe we are a more inclusive society than ever before. In our program and in our bibliography we are representing the fullness of American congregational song. Second, we have extended our society's relationships to include English, Scandinavian, European, and African roots, all of this by way of our involvement in the *Oxford Hymns International*, 1981, and our hosting of *Hymns International* in this country in 1985. Third, through our new relationship with Hope Publishing Company, we continue to participate in the income derived from rights and permissions, and we have begun to share this income with the many poets and composers whose efforts have made our library of religious poetry and song. Fourth, organizationally we have in a small way begun to free our executive director from office routine so that he is more able effectively to represent us in the field. And we have reduced the size of our executive committee with a resultant saving in travel costs while at the same time maintaining on the committee the outstanding leadership who will share and shape the society's future.

Our society's reformation of purpose and our expansion of services to

the members of the society began in 1977 and has been sustained during a time of high interest rates, inflation and an uneasy stock market. Our expenses continue to exceed our income with the result that we must each year liquidate some of our capital assets. This fiscal policy which was begun at the time of restructure in 1976, if continued during the 1980s, could in time deplete our investment capital to a dangerous level. We must, in the short-term then, go to other sources of income, among them, income derived from the membership dues. In this regard we urgently need to meet the goal of 3,000 new members by October 1982!

In conclusion, in addition to the work of the executive committee, I would like to cite the efforts of three colleagues: Leonard Ellinwood, Director of the Dictionary of American Hymnody project, who has taught us by precept and example the value of careful hymnological research; Tom Smith, our executive director, whose energy, enthusiasm and work for the society is unparalleled in its history; and Harry Eskew, whose scholarly insight into American hymnology is combined with his quiet, unassuming manner, in the production of an outstanding journal.

"John," (as Bill said two years ago),
"It's all yours!"


Carlton R. Young

Prospects of Psalmody in the American Church Today

Paul Westermeyer



Paul Westermeyer is Professor of Music and Music Department Chairman, Elmhurst (Illinois) College and Choirmaster, Grace Lutheran Church, Villa Park, Illinois. His most recent article in *The Hymn* is "Hymnody's Hub and Spokes" (October 1981). He is our current Contributing Editor for reviews of hymn-based music.

Retrospects

Consider the Benedictine Monastery at Solesmes, the Reformed Brothers at Taize, Calvin's Geneva, Reformed churches who followed Calvin's lead, an 18th century English parish with the "Old Version" of the psalms, the "Pilgrims" and "Puritans" of New England, and an Orthodox or Roman Catholic or Lutheran gathering of the faithful at a Eucharist or an Office. These various faces of the Christian church are often viewed as distinct and dissimilar. In some respects that analysis is correct. But in one respect all these groups share a common and central thread: in some manner they all sing, or sang, the psalms. Psalms are integral to monastic life. Calvin, the "Pilgrims", the "Puritans" and other Reformed churches virtually found their "liturgy" in the metrical psalms. The "Old" and "New" Versions of the psalms provided the materials of the song of the English church for more than two centuries. Psalmody has stimulated Lutheran as well as other hymn writers, and proper psalmody has been endemic to Orthodox, Roman Catholic, and Lutheran practice.

The church's common thread of psalmody is not surprising. It lies deep in our origins. Psalms are a central part of Christianity's Judaic heritage. Early Christians followed

the practice of the synagogue by singing psalms. Tertullian, Eusebius, Athanasius, Basil, Ambrose, Augustine, Chrysostom and others testify to the use of psalms in corporate and familial gatherings of the church during the second to fifth centuries. Monks and clergy were even encouraged to learn the psalms from memory. After the Peace of the Church in the fourth century all the people clearly sang psalms or at least refrains in response to a soloist who sang the verses.¹

While psalmody lies deep in the genetic conditioning of Christians and is common to many ecclesial affiliations, it has not always been as vital as the early church found it. In the first half of the 20th century, for instance, decay described psalm singing. Roman Catholic monks continued to sing psalms, but the quiet vigor and artistry of Solesmes were not always present. Except for the most self-consciously Reformed, American Protestants of Reformed lineage virtually forgot their psalm-singing heritage. Roman Catholic and Lutheran congregations were largely mute before clergy or choirs who sometimes sang the proper psalmody, but even that had been reduced to single-verse snippets surrounded by antiphons.

At mid-century, then, if one would

have asked about the state of psalmody among the American churches, a reporter would have had to make less than vigorous or positive responses. And yet psalmody, as always, was still in the woodwork of the churches. Many persons knew the psalms as devotional literature. Psalms like 1, 22, 23, 90, 100, 103, 130, and 150 were quite familiar, sometimes committed to memory. Choral musicians often knew psalm texts both because of their association with certain days of the Church Year and because of their many choral settings. Even lukewarm church goers knew more psalms than they thought, because they sang them as hymns. They would probably have been surprised to learn that Luther's "A mighty fortress is our God" was generated by Psalm 46 or that Kethe's "All people that on earth do dwell" is a metrical version of Psalm 100, but they nevertheless knew these texts.

Shortly after mid-century, in 1953 to be exact, a Jesuit priest named Joseph Gelineau published a collection of psalm-melodies.² Something of a psalm-singing revival swept France and overflowed into other countries. Since then Gelineau psalmody has been used in numerous non-Roman as well as Roman ecclesial settings. Since then, secondly, the liturgical movement, with

its origins in the 19th century, has borne psalmodic fruit. Provisions for psalmody are included in almost all current materials for worship. (A quick perusal of the *Lutheran Book of Worship*, for instance, yields at least 14 rubrics for singing psalms.) We now have an ecumenical three year lectionary in which psalm-verse snippets have been replaced with full psalms. In churches where proper psalmody is not used and therefore not included with the lectionary, readings from the psalms are nevertheless included in hymnals³ or listed for various seasons of the Church Year.⁴ Thirdly, we have all sorts of material to aid us in the study and use of the psalms: from Old Testament theologies like those of von Rad and Jacob to psalm studies of various sorts like those of Gunkel, Mowinckel, Leslie, and Weiser to practical aids like those of Ryan, Shepherd, and Heidt.⁵ Finally, we have numerous and readily available musical possibilities for psalm singing. These include the Gregorian Psalm Tones, the Bevenot and Murray tones, Gelineau's work, Anglican chant, the Formulary Tones of Paul Bunjes, "hymn" tunes for use with metrical psalms, modest anthems on partial or complete psalm texts, and more complex psalm settings for well-trained choral forces.⁶

Reflections

The psalmodic activity of the last 30 years, just described, would lead one to expect more psalm singing among American Christians in 1981 than in 1951. Indeed, there is more. In churches which follow historic Western patterns of worship, the presence of complete psalms for the Gradual as part of the three year lectionary and increased visibility of psalms

for the Offices have led to more psalm singing. In churches where proper psalms are not used, responsive reading of the Psalter is more characteristic than it was 30 years ago. In one form or another psalmody is more utilized by choirs now than formerly. But it must be said that in spite of these increases, there is as yet no psalmodic revival, no real vigor and

vitality yet genuinely established for psalmody.

The condition of psalmody among us leads to two reflections. First, one encounters a curious paradox. Many persons say they find the psalms difficult to understand. Yet, if one talks with those same people about their deepest yearnings, one finds the psalms articulate their thoughts better than any body of literature. Indeed, at points of passage or crisis—from wedding jubilation to death's grief—the psalms still are regularly chosen by these very people.

This paradox is understandable. The psalms are not superficial and not necessarily apparent at a cursory glance. They are for the mature. They express the heights and depths of human experience with a comprehension that time and pregnant meditative silence bestow. They are not easily rushed into. In a culture like ours where frenzied pace and superficial titillation control our life styles, it is no wonder that the psalms seem foreign to many. And yet, it is precisely meaningful time and meditative shalom for which we all long. Witness all the techniques for meditation and relaxation among us. It is no wonder, then, that at critical junctures we still turn to the psalms to express our deepest yearnings.

Second, there is the musical problem. Reading the psalms responsively or in some other manner probably has its place, but it cannot be normative. Except for the didactic ones, the psalms cry out to be sung. They embody the laughter of joy and the moan of mourning, the elemental components of song. Their endemic expression is a musical one—which raises the question of how we shall sing them.

There are three obvious and time-honored solutions: 1) use a psalm

tone of some sort, 2) make a metrical version and set it to what we would now usually call a "hymn" tune, or 3) set the text for a group of more or less trained singers. Each solution has its positive and negative ingredients.

A psalm tone allows the prose text to be sung, but—as "Anglican thump" testifies—laity do not automatically sing psalm tones well. The Bevenot and Murray tones are relatively easy to use, but, since psalm tones of any sort require at least a touch of sophisticated finesse to understand, they are often automatically dubbed "boring." If the performance practice and boring labels are resolved, Protestant America still has to contend with the "Catholic" association of psalm tones. Though "Catholics" in America have not distinguished themselves by singing psalm tones, this association nevertheless makes them suspect among many Protestants—even in our ecumenical age when much of the prejudicial Protestant-Catholic "Berlin wall" has been knocked down.

Metrical psalms, the second solution, have the advantage of regularly metered music which is easier for a congregation to sing. They have the obvious disadvantage that in some sense they necessarily paraphrase psalms, a source of constant irritation to our Puritan forebears. It is not likely in our age that complete metrical psalters similar to those of the 16th century will either appear or find wide acceptance. At best, then, metrical psalmody will give us selected paraphrases.⁷

Choral settings for trained singers, the third possibility, have the advantage that they can be carefully rehearsed. They also can obviously be more complex and artistic than a congregation's musical materials. Trained choirs, however, always

bring with them a liability. They not only supply musical delights and unique interpretive insights. They also can silence, and have silenced, the congregation. There is, of course, a full participatory congregational listening which is a salutary thing. In our culture, primed for television's lowest-common-denominator mentality and entertainment, a participatory listening must be carefully

learned and cultivated. Even when cultivated, however, the people should not always remain in a listening posture. The psalms are their songs, and they need to sing them. Choral settings have much to commend them, but they are not the sole solution to the problem of how the psalms shall find musical expression. A mesh of all three solutions must be sought.

Prospects

It is instructive to observe how much of any consideration of psalmody relates to music. Elemental expressions of joy and grief are the essence of the psalms and the essence of song. The psalmist admonishes us to sing and play music to the Lord. The practical problem of how to sing the psalms is a musical one. The psalms have stimulated tunesmiths and composers. The Gradual, the central psalmodic component of the Mass (or Eucharist or Holy Communion—supply your tradition's favorite term), is musical. The psalms in the Offices usually find musical expression. Choral musicians must familiarize themselves with psalm texts. Everywhere one looks, music accompanies psalmody.

The *datum* that music is integral to psalmody leads to two observations, one theological and one practical. At the theological level the psalms are the matrix of Jewish and Christian song. They embody the song of the whole creation and the height and depth of human experience. They remember what God has done in the history of Israel and the Church. Their memory, while it includes the words of the prophet and the prayer of the priest, is different from the memory of either prophet or priest, for the psalmodic memory is con-

tained in the mnemonic word. The mnemonic word is poetic and musical. In its poetic imagery—simile, metaphor, line, phrase, rhythm—carries the story and leads to a musical or intoned narration which can in some sense be called anamnestic. That is, the psalms are the songs of faith, the ballads of the faithful, the narrative of life lived before the King of the universe. The psalms are the *Urtext* of the pilgrim people's songs. They are the source for other songs, the womb of church music.

The theological *dictum* leads to a practical corollary. At the practical level the parish musician bears the fundamental responsibility for psalmody. Psalmody is the parish musician's stream of consciousness. The parish musician controls the song of the people of God, is controlled by it, and becomes the real corporate voice and representative of the people. (That is why church musicians who try to impose their will, without reflecting the deepest needs of the people and their song, get into so much trouble.) The parish musician lives fundamentally at the level of the people's song of faith. He or she is not responsible for the prophetic word or the priestly prayer, though they too are imbedded in the song. The parish musician is first of

all responsible to what the people sing, and the matrix of that song is psalmody.

Prospects for psalmody lie then with those of us who are parish musicians. We are today's psalmists. We bear a critical responsibility. If we are faithful to our role in the Church's life, we will teach the psalms and sing them and let them break open into ever new and creative channels. If we are not faithful to our role, few psalms will be sung; the source of our musical life will then be impoverished, and our song will turn into an imposed extrinsic overlay.

Are the prospects good or bad? Signals are mixed. If one looks at the official structures of the churches, the future of psalmody is bleak. Church music and persons responsible for it, like worship and those responsible for it, are among the last priorities of most seminaries. Priests and ministers are usually woefully lacking in even a minimal understanding of the church's song. It is not surprising that the churches these clergy serve generally put an equally low priority on church music and musicians. The psalmist, as we know, is usually underpaid, and resources for church music are often the first to be cut in times of inflation and economic hardship. The church at the level of geographical agency or denomination normally does as little or less than the local parish to support and train musicians. From the point of view of the official church, then, prospects for psalmody are generally poor.

On the other hand, if one looks at the church's life as it is actually lived, the prospects for psalmody are bright. With very few exceptions, it has been almost impossible to silence Christian song. Christians will sing, and they will return to their psalters whether

their officials neglect the song or not. And Christians seem to raise up church musicians to lead them, no matter what. Some of these church musicians search out church music programs in colleges and universities which somehow survive in spite of the churches. They often become first-rate practitioners who vie for the few full-time musical posts in parishes. Others are not music majors, may not ever attend college, maintain non-musical jobs, study music in their "spare" time, and serve their parishes as psalmists with devotion and distinction. Many of these people, from journeymen to highly skilled, come together in groups like the Hymn Society of America, the American Guild of Organists, the National Association of Pastoral Musicians, church music workshops and seminars. There, among other things, they study psalmody and how it shall find expression among us. Those who do not join or attend still have the benefit of materials published by these groups and conferences.

Church musicians, in their professional gatherings and back home in their local situations of frustration and delight, represent the real hope for church music in general and for psalmody in particular. For these people have taken seriously the injunction, "Come, let us sing to the Lord." And they are the ones who have done and will do something about it—on behalf of the baptized throng, who, sometimes unknowingly, yearn for the song the psalter supplies.

Footnotes

1. See Alec Robertson, "Psalmody," *The Westminster Directory of Worship*, ed. J. G. Davies (Philadelphia: The Westminster Press, 1976), p. 326; Carl Schalk, "The Congregational Singing of the Psalms,"

- Church Music*, 69:1, p. 42; and "Singing the Psalms: An Interview with Father Joseph Gelineau," *Church Music*, 69:1, p. 28.
2. See Thomas M. Cannon, S. J., "Pere Gelineau and the Psalms," *America*, C (December 13, 1958), 343, and "Singing the Psalms: An Interview pp. 26-27.
3. See, for instance, *The Hymnal of the United Church of Christ* (Philadelphia: United Church Press, 1974), nos. 387-443.
4. See, for instance, *The Worshipbook* (Philadelphia: The Westminster Press, 1972), pp. 135-163.
5. The following is a sampling of the available literature: Gerhard von Rad, *Old Testament Theology* (New York: Harper & Brothers, 1962); Edmond Jacob, *Theology of the Old Testament* (New York: Harper & Row, Publishers, 1958); Elmer A. Leslie, *Psalms* (New York: Abingdon Press, 1949) which acknowledged indebtedness to Hermann Gunkel, Sigmund Mowinckel, and others; Artur Weiser, *The Psalms* (Philadelphia: The Westminster Press, 1962); Mary Perkins Ryan, *Key* to the Psalms (Collegeville: The Liturgical Press, 1957); Massey H. Shepherd Jr., *The Psalms in Christian Worship: A Practical Guide* (Minneapolis: Augsburg, 1976); Massey H. Shepherd Jr., *A Liturgical Psalter for the Christian Year* (Collegeville: The Liturgical Press, 1976); and William G. Heidt (ed.), *A Short Breviary for Religious and the Laity* (Collegeville: The Liturgical Press, 1962).
6. To enumerate even a small portion of these would be pointless. They can be found in hymnals, denominational publications, non-denominational publications, anthems, etc. They run the gamut from the simplicity (and complexity!) of several notes in a psalm tone to the complexity (and simplicity!) of Charles Ives' Psalm 90 or Igor Stravinsky's *Symphony of Psalms*.
7. An interesting combination of psalm tones and metrical psalmody can be found in Carl Schalk, et al., *Psalms for the Church Year* (Minneapolis: Augsburg Publishing House, 1975) Nos. 11-9359 and 11-9360.

The Importance of Psalmody in the Reformed Tradition

Virginia Kickert Folgers



Virginia Kickert Folgers is presently the organist and choir director at the First Presbyterian Church of River Forest, Illinois. She is also senior organist at the Lombard Christian Reformed Church, Lombard, Illinois, the church in which she grew up. She did her undergraduate work in music at Wheaton College, Wheaton, Illinois, and the University of Hawaii, and received her masters degree in church music from Concordia College, River Forest, Illinois.

The singing of the "Psalms of David" has always played an important part in the worship of the people of God. In Old Testament times, the psalms were used to praise God in the Synagogue, and in the New Testament Church, the Psalter continued to be the vehicle of praise for the early Christians. The music of the medieval church, too, was largely directed to the recitation of the Psalter.

During the Reformation, psalm singing became a common distinguishing characteristic of the Calvinist churches, and this practice continued through the years, until fairly recently. Today, however, in Reformed and Presbyterian worship,

there is a wide departure from this practice, and, in most instances, the metrical psalms have been replaced by 19th century gospel songs, or the more sophisticated and popular hymns of other denominations.¹

There has been a growing awareness among Calvinists during the past few years that borrowing and substituting hymns from other sources has led to worship that is sometimes more "deformed than reformed." Since psalm-singing was such an important part of the Reformed service, can we neglect such a significant segment of our heritage? Perhaps we should return to our roots and discover anew why

psalm-singing was so important in the early Reformed churches, and why it is still relevant today.

To understand the role of music in Reformed worship, one must also understand some of the early principles which guided the Calvinists. John Calvin and his followers believed that worship existed for the glory of God. How was worship to be made acceptable to Almighty God? How could man, who was totally depraved, conceive of anything that would be acceptable to God? As Calvin stated, "Everything in Man, the understanding, the will, the soul and the body, is polluted.²

Man's sin was such that he could not worship God unless he was guided by the Scriptures. And so, worship had to be according to the Word of God, and everything that was needed for the proper order of worship was founded in that Word—the core of the liturgy.

For we have taught that whatever may be required to train men to live pious and holy lives is comprised in the Law. We have further taught that the Lord, in order better to call us away from inventing new works, has included the entire praise of righteousness in simple obedience to His will. If these things are true, one can readily judge that all feigned acts of worship, which we ourselves invent to deserve God's favor, are not at all acceptable to Him, no matter how well they may please us.³

Music, to Calvin, was not only a gift from God, but a form of prayer. Prayers could not only be offered by means of words alone, but also with song. He was deeply concerned by the effects of music on men's souls.

Amongst all the things that give man pleasure and satisfaction is music chiefest, or at least one of the

principal means . . . and we must be convinced that it has come from God's hand for this end . . . as Plato rightly remarks, there is scarcely anything in the world that exercises such an influence upon men and so patently affects and fashions their morals.⁴

Because music was a gift from God, care must be taken not to abuse it. Ulrich Zwingli, another leader of the Reformation and Calvin's contemporary, was so concerned that music in the church might wean the people away from the Word that he rejected all music in his church in favor of the spoken word. His followers went so far as to destroy the organs in many churches. But Calvin believed that music edified men's souls and, although he had no objection to hymns, he believed that the psalms were most appropriate for worship as they were divinely inspired.

When we sing them we may be certain God puts the words in our mouth as if He Himself sang in us to exalt His glory.⁵

There was to be a great difference between the psalms one heard in church and music one heard outside the Church. The music of the church must be dignified and majestic. It must be in the language of the people so that they could understand its significance. Although part-singing was permitted in the home, only monophonic unaccompanied singing was deemed appropriate for God's House.

This was in direct opposition to what was taking place outside the church. Psalm-singing was the favorite pastime of the gay Catholic courts, as well as the common man. But the psalms were set to popular, and often, bawdy tunes. Clement Marot, a talented and witty poet serving the French Court, produced ver-

sions of the psalms in verse. Before 1536, he produced a metrical version of about thirty of the psalms. These were sung in parts, and were immensely popular.

One of the reasons for Calvin's expulsion from Geneva in 1538 was his insistence on the singing of the psalms in public worship. Retreating to Strasbourg, he began to compile a psalter. The Strasbourg Psalter was completed in 1539 and it contained 18 psalms (six with Calvin's translations, 12 using the texts of Clement Marot), plus the Song of Simeon, The Creed, and the Ten Commandments. Calvin used, as melodies for his psalms, tunes that were popular in Strasbourg at that time.

Upon his return to Geneva in 1541, Calvin summoned Clement Marot, who had been branded a heretic because of his Protestant leanings and had fled to Geneva from Paris. Calvin engaged him to complete the setting of the psalms, and in 1542, the first edition of the Genevan Psalter was published. This first edition contained 30 psalms by Marot, with his Pater and Credo, and five psalms by Calvin, plus his Song of Simeon and the Decalogue. In subsequent editions, Marot supplanted Calvin's contributions with his own. Before the completion of the Psalter, however, Marot died. With 50 psalms completed, the task of versifying the remaining 100 fell to Theodore de'Beza. In 1562 the Genevan Psalter was finally completed. The music (125 tunes in all) had been composed for the most part by Louis Bourgeois, whose tune now used for the 100th Psalm is perhaps the most familiar tune in Reformed Churches today.

The Genevan Psalter had more secular melodies than sacred, some borrowing the first phrase of a chanson, and then proceeding indepen-

dently. Other psalm melodies are similar to old Latin hymns. The most salient characteristic of the French melodies, however, is that, with almost no exception, a single pattern is never used for all of the lines. The constant interplay of long and short tones forms nearly 100 different patterns. Although all 12 modes are represented, the best melodies are those closest to our major and minor modes. The music was repeated for all the stanzas and the texts had one note to a syllable.

The Genevan Psalter is outstanding not only because of the music, but because of the exceptional quality of its poetic text. At this time, while English verse centered almost entirely on Common Meter Double (8686 with some variants), the French book had 110 meters, each requiring its own type of tune. And, while the English restricted themselves to eight line stanzas, and then four, the French and Dutch singers were ranging freely over every length from four to twelve.

The psalms were so popular that they were sung not only in church, but at work, in the fields, in the streets, and at home. They appealed not only to the common man, but to musicians as well. Although Calvin only permitted unison singing in his church, polyphonic settings of the psalms were published all through the 16th century. These were designed to be used "at home" for the recreation and edification of musicians.

In 1542 Claude Goudimel had arranged these Huguenot tunes in motet style, and, in 1565, he set the whole psalter in simple note-for-note harmony.

Claude Le Jeune followed Goudimel with psalm settings ranging from elaborately polyphonic to

simple harmonic. Other early French composers to write counterpoint upon melodies from the Genevan Psalter were Jannequin and Jambe-de-Fer. Even Orlando Lassus chose Huguenot tunes for themes in 1575-1578, as did the great Dutch organist, Jan Sweelinck, at Amsterdam, 1612-1614.

The earliest translation of the psalms with the Genevan Psalter tunes was into Dutch by Datheen in 1566 (four years after completion). It soon became the official manual of song for the Reformed Church in the Netherlands. It is still used today, though revised and extended, both in the Netherlands and in the Christian Reformed Churches founded by Dutch immigrants in America.

In 1573 the Genevan Psalter was translated into German by Lobwasser. It remained the standard for the German Reformed Church until the middle of the 18th century. In the early 18th century J. S. Bach chose as a theme for one of his *Choralevorspiele* the Alsation song, which in the Genevan Psalter was first used for Psalm 36, and later made "Battle Song" in the Huguenot wars (1562-1572). Later still, this tune was elaborated into the gigantic chorus which closes the first division of Bach's *St. Matthew Passion* (1729).

The Genevan Psalter was a great success among the Calvinist churches, and served as the model for metrical psalmody in each tradition. John Knox carried the Anglo-Genevan Psalter back to Scotland from Geneva, and it greatly influenced the development of the Scottish Psalter of 1650. Earlier editions of the Scottish Psalter had metrical versions of all 150 psalms accompanied with appropriate daily collects to fit their use, not only for corporate worship but for daily family and

individual use. This echoed Calvin's thoughts on the use of the psalms as prayers.

Psalmody was preserved in England in the vernacular chant of the Anglican Church, but the Puritan movement stressed the Calvinist tradition of metrical lyrics and melodic singing. It was this Reformed usage which was brought to New England by the Pilgrims, and they carried the Ainsworth Psalter, an English psalter published in Amsterdam which used the Louis Bourgeois tunes they had grown to love while staying in Amsterdam.

In 1640 the Bay Psalm Book was the first book printed in English in America. Scottish psalmody was introduced later in the middle colonies.

Presbyterian and Reformed colonists in the Western frontiers sang metrical psalms in worship and daily life. The low literacy rate encouraged the custom of "lining out" the psalms whereby a leader would sing the psalm, line by line, before it was sung by the congregation. The resulting singing was generally ponderous and out of tune. This practice contributed to the decline in popularity of psalm-singing.

Another factor in the decline of singing in both Europe and America was the influence of pietism. The Pietists placed great emphasis on emotional and individual religious experience, whereas the Reformed emphasis had always been more objective, God-directed worship. But the pietistic hymns made a great impression on the Calvinists and they began to clamor for hymn-singing in the church as well as psalm-singing.

Then, in 1719, Issac Watts published his *Psalms of David Imitated* which contained hymns as well as psalms. The use of this volume in

America stimulated controversy between the traditionalists and the innovators, but the hymnody prevailed as being more relevant to the prevalent revivalism and pietism of the American frontier.

Psalters also began to carry more and more tunes and words from non-biblical sources and eventually metrical psalmody was largely lost due to the pressure to conform to the prevailing religious experience.

Today, if one were to make a survey of prevailing music practices in the churches of America and Europe which claim to be Calvinist in origin, one would find great differences in musical principles as well as practice. Some churches allow only congregational singing of the Psalms, while in others, certain selected hymns are allowed. Still another congregation will sing mostly hymns, gospel songs, and a few psalm-paraphrases. This present chaos has resulted from our helter-skelter departure from the Reformed church music practice of Calvin's day.

Still, efforts have been made in the past few years to re-establish the practice of psalm-singing, and to rediscover the implications of our Reformed philosophy of church music. *The Hymnbook* of 1955 contained a larger measure of metric psalmody than the books it was intended to replace. This was due to the influence of the Associate Reformed Presbyterians, the United Presbyterian Church of North America, and the Reformed Church in America. Also, in 1971, the Canadian Reformed Churches published the *Book of Praise—Anglo-Genevan*

Psalter. All 150 psalms were published for the first time in English metrical versions that can be sung to the 16th century Genevan melodies.

And so Reformed people are returning to their roots to rediscover what they should sing. Surely our music should be as consistent as our theology, and surely the principles which Calvin established for church music can be applied in different ways in different eras. We can reaffirm with him that guidance for praise should come from the Word of God and that church music should never become mere entertainment; that the singing as well as the preaching of the Word must be understood by the congregation and that the music for the worship service must not be frivolous, but reverent and dignified. Finally, the singing of the psalms is an important part of our heritage and should be encouraged. The psalms have spoken to the deepest needs of God's people down through the years. May this heritage challenge us to provide new and innovative settings of the psalter so that future generations may know the joy of singing the psalms.

Footnotes

1. The Christian Reformed Church uses the *Psalter Hymnal* which contains settings of all 150 psalms plus selected hymns. The Canadian Reformed Church also uses a psalter which includes all the psalms as well as hymns.
2. Jean Calvin, *Institutes of the Christian Religion*, ed. John T. McNeill, two volumes. (Philadelphia, The Westminster Press, 1960), Vol. 1, p. 252.
3. Ibid. Vol. II, pp. 1254-1255.
4. Mitchell A. Hunter, *The Teaching of Calvin*, 2nd ed. (Westwood: Fleming H. Revell Co., 1950) p. 280.
5. Jean Calvin in his Foreword to the *Geneva Psalter* (1543) cited by Oliver Strunk, *Source Readings in Music History*, (New York: W. W. Norton and Co., 1950) p. 348.

Improvisatory Psalm Singing: Some Techniques and Suggestions

Carl Schalk



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The Book of Psalms exhibits a richness and variety in the thoughts, feelings, and emotions which it contains, and which have been reflected in various ways in the various musical systems which the history of the church's song has produced.

In addition, one comes to a particular psalm with different needs according to the degree of maturity and understanding one may possess at different stages of life. Also the use of a particular psalm at various times of the church or secular year may reflect different perspectives and understandings at different times. Thus the 23rd Psalm may mean one thing to a young child, a person in the middle years, or to a person at the end of a long and fruitful life. And yet it is the same Psalm.

One of the characteristics in certain periods of psalm singing has been a certain degree of improvisation. The following suggestions for singing psalms attempt to incorporate some degree of improvisation into the singing of psalms. These suggestions are given as guideposts along one way of psalm singing. They are not the only way. Nor are they always appropriate in every circumstance. But these basic ideas have been used and tested in

any number of situations where they have proved useful and helpful in leading congregations into the actual singing of psalms in worship. They proceed on the following assumptions.

1. Two elements are involved: the cantor or song leader, and the congregation. It may be helpful in certain circumstances to initially use a cantor and choir until the general procedure is demonstrated.
2. This singing of psalms is probably most effective when proceeding half verse by half verse.
3. The congregation (or choir) needs only the text of the psalm before them, the musical inflection which the congregation sings being heard in the modelling done by the cantor or choir.

Monotone

The first method, proceeding from the simplest to the more complex, involves only the monotoning of the text of the psalm, half verse by half verse. As in any psalm singing, the emphasis must always be on the sensitive and intelligent projection of the text, sung deliberately and without affectation.

a _____

The Lord is my shepherd

b _____

I shall not want

Such a simple and uninflected singing works best on psalms of fewer, rather than larger, numbers of verses. It can be useful, however, in helping

singers become more sensitive to the meaning of the text and the projection of the words.

Drop of a whole step or a minor third at the conclusion of the second half verse

a _____

The Lord is my shepherd

b _____

I shall not

want

In this second example the cantor sings the first half verse on one pitch, the congregation dropping either a whole step or a minor third at the conclusion of the second half verse. The congregation must be apprised of the choice of either the whole step or the minor third, and can be led in this choice by the choir. The drop occurs either at the final word or final syllable

according to the accent of the words. Thus in the second half verse of verse two of the psalm ("He leads me beside still waters") the accent would most normally fall on the first syllable of "waters", while in verse five of the psalm the second half verse concludes with the drop occurring on the syllable "-flows" ("... my cup overflows.").

Rising whole step, drop of a whole step or minor third

a _____

Shepherd

The Lord is my

b _____

I shall not

want

Here the cantor or solo voice sings the first verse, rising on the final word or properly accented syllable, while the congregation drops a minor third or whole step as in the second example. In both the second and third example

the congregation need not concern itself with what the solo voice does in its first half verse. It needs only to know that in each second half verse it drops either a whole step or the minor third.

Free improvisation, drop of a whole step or a minor third

a

The Lord is my



Shep . . . herd

b

I shall not



want

Following the previous procedure, the congregation sings the second half of the verse on one pitch, dropping either the whole step or the minor third as in the preceding two illustrations. The first half of the verse, however, concludes with a freely improvised ending. It is usually wise to conclude the improvised end of the half phrase on the same pitch the congregation is to sing immediately following. Such improvised endings may not necessarily occur at each half verse

throughout the psalm. They may be reserved for those verses where the text is suggestive of such a practice. Also, such improvisation may occur on words or phrases within the half verse as appropriate. Above all, such improvisation on the part of the cantor or song leader should help direct attention to the text, not to the virtuosity of the singer. When modestly done, such improvisation lends a degree of variety to the more regular endings of the half verse sung by the congregation.

Second half verse imitates the first half verse

a

The Lord is my



Shep- herd

b

I shall not



want

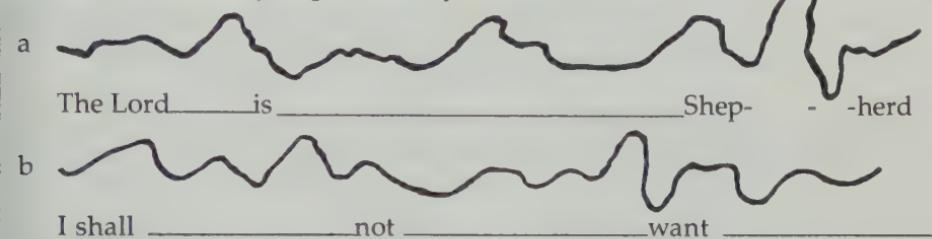
This procedure is somewhat more adventurous and demands careful listening to the cantor or song leader by the congregation. Here the congregation simply imitates the various

endings sung by the solo voice. It is obvious that the endings improvised by the solo voice cannot, of necessity be too complex or involved. They must by the very nature of the situa-

ion be rather simple and restrained. It is possible within a number of verses to utilize several very simple improvised endings. Here the sensitivity of the leader to the developing ability of the congregation is crucial. While on the one hand it is easy to

move too quickly beyond what is possible for the congregation, underestimating the ability of a group to respond to simple endings such as those outlined often prevents some from careful experimenting with such improvisation altogether.

Both half verses freely improvised by two solo voices



In this procedure the psalm verses are sung half verse by half verse by two solo voices, each improvising according to the sense and mood of the text. The congregation may sing a refrain (or antiphon) between each verse improvised by the singers, or between groups of verses according to the organization of the text. The congregation uses one of the simple inflections suggested earlier, such as the simple monotone or the drop of a

whole step or a minor third at the conclusion of the line. Such refrains are usually a verse taken from the same psalm or another appropriate psalm verse according to the particular occasion. In the case of the 23rd Psalm, the refrain might well be the first complete verse. This is, of course, the most sophisticated of these procedures, and it would be well to have the choir lead the congregation in the singing of the refrain.

A Note About Refrains

Refrains have traditionally been part of much of sung psalmody, usually occurring either before and after the complete psalm, sung at the beginning of the psalm and after each verse and once more at the conclusion of the psalm, or sung at the beginning, end, and between appropriate groups of psalm verses. Where such a procedure is followed, the congregation may sing the refrain as described above, choir or solo voices singing the verses of the psalm according to one or the other of the six procedures just outlined.

Much of the success of such improvising of psalmody depends on the sensitivity of the cantor or song

leader, his or her acquaintance with the general principles of chant style, and the positive approach and enthusiasm with which the cantor or song leader approaches what for some will be a novel idea.

The best approach is to begin with a very simple procedure such as outlined in the first three suggestions, only later moving on to more elaborate ways of improvising as the confidence of the singers is well established through frequent repetition of such psalm singing.

The following example of a complete psalm using the fourth procedure outlined above should suggest one of the possibilities.

Cantor The Lord is my Shep - - herd,

CONG. I shall not want;

Cantor he makes me lie down in green pas - - tures.

CONG. He leads me be - side still wa - -ters;

Cantor he re - stores my soul.

CONG. He leads me in paths of right - eous - ness for his name's sake.

Cantor E - ven though I walk through the val - ley of the

shad - ow of death, I fear no e - - vil;

CONG. for thou art with me; thy rod and thy staff, they com - fort me.

Cantor Thou pre - par - est a ta - ble be - fore me in the

pres - - ence of my en - - e - - mies;

CONG. thou a - noint - est my head with oil, my cup o - ver - flows.

Cantor Sure - ly good - ness and mer - - cy shall

fol - - low me all the days of my life;

CONG. and I shall dwell in the house of the Lord for - ev - er.

From Exalted Precept to Pattern of Excellence: Luther's Psalm Hymns

Oliver C. Rupprecht



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The Source

Martin Luther loved the Psalter—not with a vaguely sentimental attachment to the book but because of specific and precisely identifiable points of merit.

In his magnificent "Preface to the Psalter" Luther lists, first of all, the elements of Messianic prophecy contained in the psalms. In addition to that prime distinction the psalms are notable, says Luther, because of their clear and comprehensive presentation of the human condition—not merely the outwardly visible works and deeds of human beings but their words, their very thoughts and emotions, the inner workings of heart and soul.

Luther did more than to translate the Psalter from Hebrew into Ger-

man. He absorbed and incorporated its good things into his very being. This is the reason for the eloquence, the power, the beauty, the strong emotion distinguishing the excellence of his superb translation of the psalms. The pulsebeat of his mighty heart—a heart thrilled by the goodness of divine redeeming love—throbs in those scriptural lines and animates the pages. They move, they tremble in your hand. They shake with a soaring, upward movement as though refusing to be held down while striving for their natural, exalted habitat. To miss this sensation when reading Luther's translation of the psalms is to be deprived of one of the most thrilling experiences in all literature.

Affinity for Greatness

It would be strange if all of this were not present and observable in Luther's hymodic versions and adaptations and paraphrases of the divinely inspired psalms. To read, or to sing, hymns like "A mighty Fortress is our God" (Ps. 46), "O Lord, look down from heaven, behold" (Ps. 12), "The mouth of fools doth God confess" (Ps. 14), "May God bestow on us His grace" (Ps. 67), "If God had not been on our side" (Ps. 124), and "From depths of woe I

cry to Thee" (Ps. 130), is to become aware of a man whose heart was attuned to the sentiments of biblical thought. His keen and penetrating mind, alert to the varied and abundant possibilities inherent in great religious utterances, seized on the rich potential offered by scriptural thoughts and words for hymnody in his own day and time.

Some eras are relatively or completely barren of greatness. A modern English author faults the Victorian

era because "great thoughts, great emotions were lacking." (William Gaunt, *Aesthetic Adventure*, p. 216.) On the other hand a mere assertion, claiming greatness, will not do. The senseless clamor in ancient Ephesus, "Great is Diana of the Ephesians," merely highlighted the pathetic deficiency in pagan religious culture. To be effective and convincing, greatness must be genuine. Luther found it in the divine, and filled his hymns with it. The grandeur of heaven rings in his paraphrases of biblical psalms.

Luther's sensitive ear caught the tones and overtones of those massive utterances. Here, too, it was a case of "deep calling unto deep." His own soul had experienced reality in the human plight and in the heavenly promises portrayed and proclaimed with authentic and authoritative voice in the psalms of David, Asaph, and other divinely inspired masters. It was natural for him to wish to

share that highest kind of reality with other persons and, for that purpose, to utilize ageless psalmody for the needs of his own day and for the universal problems of mankind.

Modest as he was, willing to recognize superior talent and ability in others, and careful to subordinate his own ideas to the tried and tested materials of those who had preceded him and had been noted for great achievements in the realm of religious song, Luther patterned his own work after that of Old Testament psalmody and other writers of great hymns.

The excellence of Luther's choice and the validity of his procedure have been vindicated and corroborated by subsequent developments and by the course of hymnody in the church. The figure of Martin Luther stands prominently among those who went from exalted precept to a pattern of excellence.

Balance and Blend

The balance that Luther achieved and maintained in his composition of psalm hymns—joining imitation with originality—makes them a most remarkable phenomenon in the realm of Christian hymnody. His songs were distinguished by a rare and notable blend in the field of Bible-oriented hymns—free, but faithfully adhering to the exalted precept; original, but authentic; timely, but traditional; adapted to contemporary conditions but conforming to timeless thought patterns serving the deepest and continuing needs of the human soul. Luther's psalm hymns are modern, without suffering from the short-lived and dissipating superficiality of modernism.

Certainly one of the most easily recognizable instances illustrating

Luther's "modernizing" of the psalms is his use of the name Jesus Christ in "A mighty Fortress" (Ps. 46) and in "The mouth of fools doth God confess" (Ps. 14). The name of Christ does not occur in these psalms. But for Luther the Psalter—or, for that matter, all of Scripture—is Christo-centric. In his "Preface to the Psalter" he singles out the Messianic element as the salient feature of Old Testament psalmody. The essence of the Messianic thrust, or theme, is there, although embedded in prophecy and picture.

But Luther sets forth more than the Christological aspect of the psalms. He "humanizes" Old Testament psalmody. Wasn't it "human" until Luther came along? The question is too absurdly superficial to deserve

more than a moment's notice. The human element is extolled in detail in Luther's "Preface to the Psalter." Even so, however, Luther's deft hand inserts and includes many a touch in the psalm hymns to extend the inspired thoughts and words and to disclose their applicability to modern conditions.

Luther's version of Psalm 12 is a case in point. With a depth of understanding born of personal experience and with strength of imagination envisioning the collective cry of the beleaguered and endangered church, Luther paraphrases Psalm 12 into a mighty and intensive plea by the persecuted church, answered by the glorious response and reply of her compassionate and omnipotent Lord.

The stanzas of "O Lord, look down from heaven, behold" (Ps. 12), like

those of other psalm hymns, have a remarkably modern ring. "Heresy" and "false doctrine," although unpleasant to consider, are modern, if not in concept then in terminology; the same applies to "pure doctrine." And the beautiful statement about the divine word—"Its light beams brighter through the cross"—is a modern refinement of a basic biblical teaching.

To sing the six stanzas of "O Lord, look down from heaven, behold!" is to have an opportunity to experience deepening thought and profound emotion, but above all a reassuring sense of relief imparted through rescue testifying to the incomparable grandeur of divine supremacy and power—reposing in the divine word, and active through it.

Love of Principle—and of People

Luther's modernizing paraphrase of Psalm 12 and of other psalms is vibrant with an emotion foreign to many persons today: a passionate love of that which is holy and true and right and good.

To charge the modern era with a lack of passion for high principle is not the result of a biased individual opinion but agrees with observations recorded by competent and objective critics. In a recent comment on contemporary indolence and indifference in regard to viciousness among nations, the well-known columnist George F. Will said: "What is outrageous is the lack of outrage." Mr. Will regards this deficiency as "a symptom of the degeneration of the political will," an American phenomenon noted also by Alexander Solzhenitsyn. Analysing this phenomenon, a writer in England's

Manchester Guardian Weekly said: "The leaders (who oppose corrective action) cloak themselves in a moralistic ideology, when it is nothing of the sort. It is fear.... The (euphemism) merely serves as a cloak to provide a sort of nobility to cowards."

But Luther's psalm hymns are distinguished by more than personal devotion to the preciousness of truth or a conviction concerning its sacred and inviolable character. *Concern for the welfare of human beings beats strongly in Luther's lines.* "Therefore, says God, I must arise; the poor"—the poor!—"My help are needing," Luther sings in his paraphrase of Psalm 12. This concern for the poor is beautifully developed in Bach's Cantata BWV 2, based on Luther's paraphrase of Psalm 12.

What is the price for this kind of

practicality? Luther was aware of the struggle that is necessary to obtain and retain the truth. He was not "spoiling for a fight," but neither did he shirk his responsibility as a Christian warrior. He could not ignore the divine warning: "Woe to them that are at ease in Zion!" (Amos 6:1) The great poet Coleridge, quoting Wordsworth, complained that Robert Southey "writes too much at his ease" and that he "seldom feels his burdened breast/Heaving beneath th' incumbent Diety." Luther knew that the church on earth is the church militant (as Christians in Iron Curtain countries and also in free lands know from painful experience), and the beauty of the prize inspired him to battle.

Moreover, the joyous confidence of

triumphant faith permeates Luther's psalm hymns and imparts a vigor that dare not be neglected. It is disappointing, frustrating, and intolerable to find congregations singing "A mighty Fortress" and "O Lord, look down" in a routine, listless, and unimaginative manner that fails to reflect the energy of mood and, above all, the grandeur of concept in the portrayal of the church's unconquerable Lord. What missionary (to mention another instance) can be timid and fearful after hearing, or singing Luther's great missionary hymn, "May God bestow on us His grace," based on Psalm 67? But the hymn must be sung with attention to the verbal message and its musical setting.*

Contrast—and Confirmation

Luther's psalm hymns do not represent an attempt to replace scriptural forms. They can never be a substitute for what is offered in the Bible. Let us admit that a paraphrase is—a paraphrase. Luther's psalm hymns can hardly be said to have recaptured or reproduced the grandeur, the authoritatively compelling and convincing tone of the divine original, whether in Hebrew or in a great translation. Who can approach the grandeur of "Be still, and know that I am God," or the self-assured calm of "God is our Refuge and Strength," or the absolute finality in the concluding words of Psalm 67: "God shall bless us, and all the ends of the earth shall bear Him"? Who can duplicate the rhythmic surge in "O Lord, the HEATHEN are come into Thine inheritance," or the inten-

sity of emotion in "Oh, that the salvation of Israel were come out of Zion"??

These are achievements that stand in solitary grandeur and in unapproachable beauty. All the more reason, then, for recognizing the marvel of Luther's success in providing the people with paraphrases that are notable in their own way and inexhaustibly rich in offering the pure gold of divine thought in attractive, inviting, and memorable forms.

Luther's psalm hymns do not achieve the majestic and authoritative tone of the originals. Yet for vigor and energy of proclamation, "A mighty Fortress" reaches notable heights. Again, for intensity of emotion, Luther's paraphrase of Ps. 12 ("O Lord, look down") is an achievement in its own right, notable for a comprehensive picture crowded with

*Regrettably, limitations of space in this brief survey prevent giving attention to the superbly eloquent and expressive musical settings of Luther's

psalm hymns. This vital and essential aspect of the songs urgently calls for detailed consideration in a separate discussion.

humanizing details and suffused with elements of divine compassion and triumphant glory. The rhythmic surge of the words moves strongly in an ascent to the Throne of Grace, while the music, usually not ascribed to Luther but most appropriately joined to the paraphrase, illuminates and intensifies the basic thoughts and emotions.

What we have in Luther's psalm hymns is humanizing without humanism; individualizing without the recklessness of brash individualism; particularizing without becoming lost in details of the immediate and the present. We find a flaming and vigorous concern for the church, yet without ecclesiasticism. Each of the hymnodic paraphrases centers on God—"who is above all, and through all, and in you all." (*Eph. 4:6.*)

This is why the prevailing mood in Luther's psalm hymns is one of reverence and the tone is consistently appropriate. Luther speaks—and sings—the language of the people, *but he assumes that they are the people of God.* He will not descend to the cheap and tawdry in a unprincipled striving for commercial success or for mass approval and appeal. The German word "*populär*" (untranslatable in English, at least in its connotative overtones) accurately describes Luther's achievement. Luther's hymns, including his psalm hymns, observe an important line of distinction sometimes blurred in modern hymnody: they are popular without becoming vulgar, as Dr. Hugo Leichtentritt has pointed out in his great work—*Music, History, and Ideas* (p. 105).

Appropriation and Use

There can be no question as to the validity of Luther's work in paraphrasing Old Testament psalmody. The question is, Will we dig into the treasure trove? To do so is evidence of ripening judgement. England's Charles Sanford Terry has pointed out that J. S. Bach, in his maturer years, made increasing use of Reformation hymnody, a treasure that includes Luther's paraphrases of Old Testament psalms.

Acquisition of this rich material

may entail effort. The cost may be considerable. Fortunately, it is free from inflationary spirals and fluctuating economic schedules. It may, however, involve time and determination and well-directed attempts to discover the treasure and to benefit from its high and blessed potential. But why balk at the cost? "The only thing more expensive than an education," said Benjamin Franklin, "is ignorance."

I would certainly like to praise music with all my heart as the excellent gift of God which it is and to commend it to everyone . . .

. . . next to the Word of God, music deserves the highest praise.

—Martin Luther, Preface to George Rhau's *Symphonial incundae*, translated by Ulrich S. Leopold in *Luther's Works*, vol. 53 (Philadelphia: Fortress Press, 1965)

Wooing Worshippers with a Sung Psalter: Psalm Singing in the Lutheran Book of Worship

Mark Bangert



Mark Bangert, a native of Wisconsin, is on the faculty of Seminex, St. Louis, and is minister of music of the Lutheran Church of the Atonement, Florissant, Missouri. He was a member of the ILCW Liturgical Music Committee and drafting subcommittee for Morning and Evening Prayer whose work appears in the Lutheran Book of Worship. His publications include articles in *Key Words in Church Music* (Concordia, 1978).

One of the pleasant surprises to emerge from regular users of *The Lutheran Book of Worship* (LBW) is their positive response to the singing of the Psalms. Worshipers seem not to tire of the psalms and the simple musical formulas which have been provided for a sung rendition. What's more surprising is that 20th-century American Lutherans should warm-up to non-meterized psalm singing at all.

Predecessors to the LBW, *The Lutheran Hymnal* and the *Service Book and Hymnal*, offer liturgies which require very little psalmody: the historic Introit versicles for each day of the church year, an appointed psalm following the Old Testament lesson (in the SBH), and psalms appointed for Matins, Vespers, and the burial rite (in SBH only). Each

book contains a collection of psalms; neither collection is pointed.

Music for these bits of psalmody is scanty. In the SBH there are Anglican Chant formulas for the *Gloria Patri* in Matins and Vespers and for a psalm in the burial rite. If musical delivery of the psalms or of appointed verses was desired in days gone by, privately published collections needed to be consulted. Most of these were for choirs, and not for the people. Lacking these editions, it was necessary to speak psalter materials.

This situation has now been transformed due to substantial revisions in the liturgical texts of the LBW and to its rather daring musical expectations. It is the purpose of this article to describe the use of the psalter in the LBW and to provide an understanding of the musical formulas which accompany it.

Psalms Appointed

In 1970 a sub-committee of the Inter-Lutheran Commission of Worship (parent group for the LBW) had decided to adapt the Roman Catholic three-year *Ordo Lectionum Missae* (*Lectionary for the Mass*) for use among Lutherans. The revision was published in 1973 as *The Church Year*, Volume 6 of *Contemporary Worship*. Further adaptations were incorporated into the LBW when it appeared

in 1978.

In the 1973 publication psalms were appointed to be sung or said after the reading of the First Lesson. Each psalm had a specified verse to be used as a refrain. There was a different psalm for each of the three yearly series. These appointments reflected the Commission's understanding from early on that in the liturgy for Holy Communion an Old

Testament lesson should be followed by an appointed psalm. To a large extent each psalm was chosen to parallel the provisions included in the 1969 *Ordo*.

In the *LBW*, rubric 11 of the liturgy for Holy Communion makes it clear that the Refrain Psalm is not optional: "The appointed psalm is sung or said." In the case of a larger psalm only a section is chosen. Nevertheless, the total number of appointed psalms necessary for a three-year cycle amounts to a sizeable portion of the psalter.

In the same service there are provisions for optional uses of psalms. The service of Holy Communion begins with an Entrance Hymn or Psalm. Because of their fondness for hymns Lutherans frequently choose the former. When a psalm is sung in this place it is meant to be different from the appointed psalm after the First Lesson.

Further, it is permitted to accompany the action of the Offertory with the singing of a psalm, replacing the common Offertory or those variable texts appointed for the Sundays and Feasts of the year.

The optional psalm provisions together with the psalm appointments for use after the First Lesson demonstrate a deliberate intent to get people to sing or say the psalms as a regular part of their Sunday worship. A noble desire, but one which is dependent on other factors, such as willingness, attractiveness of the psalter, and useability of musical formulas.

This inclination to psalm singing was reinforced when the daily prayer services were prepared. Matins, Vespers, and Compline historically consisted of large sections of psalmody. A hint of this earlier structure was maintained in the daily

prayer services contained in *SBH* and *TLH*. Matins and Vespers in these books provided that a psalm be said or sung—in practice, usually said, sometimes read as a lesson by the pastor. Yearly and seasonal tables were provided to help the worship leader choose the appropriate psalm.

In the *LBW* Morning Prayer (Matins), Evening Prayer (Vespers), and Prayer at the Close of the Day (Compline) reinstate psalmody as a major liturgical ingredient. Morning Prayer and Evening Prayer share an almost identical structure. An opening rite is followed in each by an in-place, common psalm. In Morning Prayer that is Psalm 95 (*Venite*) and Evening Prayer Psalm 141. A rubric which is the same in each service directs the continuation of worship: "A second psalm is sung or said. Additional psalms and an Old Testament/New Testament canticle may be sung or said also." To assist worship leaders in choosing psalms at this point, framers of these services provided tables which recognize time of day, day of the week, and liturgical season. Seasonal antiphons, contained in a "Propers" section, enable a performance of the psalm which is antiphonal or responsorial.

Chances are, though, that such performances will be rarity. Instead the rubrics favor a practice whereby the psalm is said/sung from beginning to end, followed by a period of silence for meditation, then concluded with an appointed psalm prayer.¹ The psalm prayers serve to sum up a period of meditation and to add a Christological note to the psalm, a function previously assigned to the *Gloria Patri*.

Linking a period of meditative silence and a prayer to the psalm is a custom which has been reinstated also in other contemporary Christian

versions of daily prayer.

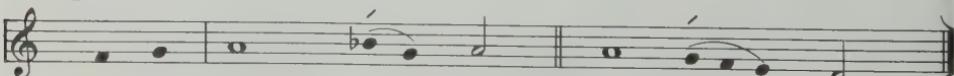
Differences in rendition parallel differences in liturgical purpose. In the daily prayer services psalms are means to meditation. In the Holy Communion psalms are employed more as proclamation/praise, the refrain serving as an heraldic call to the theological edge which emerges from the readings for the day.²

In the *LBW* psalms are also required in the Service of the Word and in Burial of the Dead. While these services occur less frequently, they nevertheless also require the inclusion of psalms.

Concensus emerged quickly among the musicians preparing the *LBW* that the diversity and breadth of psalm deployment required provisions for singing the psalms. Realizing how risky that might be they were nevertheless intent on encasing some method of singing the psalms in the *LBW*.

An initial proposal developed both from a certain hesitation to enshrine any single musical system and from a desire to provide as much variety as possible. The requirements of the services minimally necessitated the inclusion of 122 psalms. That's a lot of psalms; if any single musical system proved undesirable or weak, the whole notion of a sung psalter would go unfulfilled. So it was proposed that a system of pointing be devised to allow for three systems of singing: a Gelineau type, a simplified Gregorian Chant type, and a method similar to that popularized by Fr.

Example 3



Such lavish provisions for psalms in the services of the *LBW* required a careful decision from the ILCW regarding the version of the psalter chosen for inclusion in the *LBW*. When the time came to decide, strong votes were cast for the Revised Standard Version and for the so-called Grail Psalter. The latter seemed attractive because of the Gelineau musical system associated with it. In the end, the choice fell on the psalter from the new *Book of Common Prayer*³ due to its ecumenical scope, its basic faithfulness to the original text, and its attractiveness as a version capable of oral delivery.

Pointed Psalms

Bevenot and Dom Gregory Murray. Subject to these systems, a line of text looked like this:

Example 1

Lord, who may dwell'in your tâbernacl
*or who may abide upon your'hôly hill?
(Psalm 15:1)

Lines beneath syllables help to coordinate the Gelineau-like melodies; the acute stress mark aided the Gregorian Chant melodies, and the verticle mark indicated pitch-motion in the Bevenot/Murray type. It was enough to frighten even a trained cantor, much less the average worshiper.

A decision was made to delete the Gelineau-type. Then the text looked this way:

Example 2

Lord, who may dwell'in your tâbernacl
*or who may abide upon your'hôly hill?

An example of tones supplied for the Gregorian Chant system is this simplified version of Tone I:

Set to the first verse of Psalm 15 it looks this way:

Example 4

Lord who may dwell in your tab - ernacle
or who may a-bide upon your ho - ly hill?

An example of the Bevenot/Murray type is this Ionian tone:

Example 5

Lord who may dwell in your tab - ernacle
or who may a-bide upon your ho - ly hill?

Set to the first verse of Psalm 15 it looks this way:

Example 6

Lord who may dwell in your tab - er - nacle
or who may a-bide upon your ho - ly - hill?

Because of the complexity involved with even two pointing systems in the psalm text, it was decided to drop the Gregorian chant system. Other reasons led to that decision. For instance, notes of introduction in Gregorian-like tones (e.g. the F and G) throw musical stress to the subsequent A, a stress not always present in the text (e.g. "may" in Psalm 15:1). Further, the final notes of both parts of the tone sometimes accommodate a syllable which by necessity is unstressed, while musically they imply stress. Unless one were to utilize helping tones here or break up the notes of the neume just prior to the final notes, awkward occurrences of stress/non-stress would be regular

and singers would experience discomfort.

It was decided, then, to adopt the Bevenot/Murray type as the system for the *LBW*. That system is based on the simple principle that the final stress of the half verse of a psalm coincide with the final note of the parallel part of the tone, except for bridge notes which coincide with the two syllables—stressed or unstressed—immediately before the final stress of the half-verse. The method requires only one mark per half-verse in the printed version of the psalter. In the *LBW* that mark, in red, is placed above the syllable which takes one from the reciting note. By placing the mark above the text, the visual

integrity of the text was preserved for reading silently or orally.⁴

In choosing a collection of tones for inclusion in the *LBW* certain specifications were developed.⁵ First, it was decided to include a few tones which individually utilized a common reciting tone for each half of the formula. In theory these would aid the beginning psalm singer—even at the risk of monotony.

Second, careful scrutiny was employed to eradicate hidden musical stresses. So, for instance, the paired bridge notes of the tone at Example 5 imply stress on the first of the two note neumes. Tension will develop when the neume is made to coincide with an unstressed syllable (e.g. the

strong stress on "ly" above.) The problem of implied stress is further aggravated when, as above, the neume is begun with a note higher in pitch than its immediate predecessor. The tone at Example 5 was revised to appear as Tone 1 in the *LBW* collection.

Third, anticipating that two-part formulas might introduce a certain boredom when used with longer psalms, committee members decided to provide a selection of "double" tones. These provide music for two verses of a psalm and work best for psalm of even-numbered verses.

The following collection of tones is included in the *LBW*:

Example 7

The image displays six staves of musical notation, each labeled with a number from 1 to 6. Each staff consists of five horizontal lines and four spaces. The notation uses black note heads and vertical stems. The first three staves (1, 2, 3) begin with a note on the fourth line, followed by a short vertical bar, another note on the fourth line, and then a pair of notes on the second and third lines. The fourth staff (4) begins with a note on the fifth line, followed by a short vertical bar, another note on the fifth line, and then a pair of notes on the second and third lines. The fifth staff (5) begins with a note on the fifth line, followed by a short vertical bar, another note on the fifth line, and then a pair of notes on the second and third lines. The sixth staff (6) begins with a note on the fourth line, followed by a short vertical bar, another note on the fourth line, and then a pair of notes on the second and third lines. There are asterisks (*) placed above the notes in the second measure of each staff.

The image shows four staves of musical notation, each labeled with a number from 7 to 10. The notation is in common time (indicated by a 'C') and uses a treble clef. Key signatures vary: staff 7 has one flat, staff 8 has one sharp, staff 9 has two flats, and staff 10 has two sharps. Each staff contains five measures of music, with small asterisks placed above specific notes in each measure.

Tones 1-5 are by the author and Tones 6-10, the double tones, were composed by Richard Hillert, River Forest, Illinois.

Most of these tones are free of implied stress. There are a few exceptions; Tone 1a, Tone 3a and b, Tone 7a and b all suggest a stress after the reciting tone. Nevertheless, experience has shown that all the tones carry the psalmody adequately. It has been argued, in fact, that irregularities in stress/non-stress are the mark of a simplified system of psalm singing. They reflect the elevation of congregational and textual factors over musical finery.⁶

Any psalm can be sung to any tone. Because of their modal qualities the tones evoke certain responses: Nos. 1, 3, 5, 6, 8, 9 have been proposed as "bright" and the remaining, 2, 4, 7, and 10 as "restrained."⁷

When the psalms are used within the daily prayer services a formular tone for the subsequent psalm prayer⁸ makes it possible for the leader to

intone the prayer also. When the psalms are used within Holy Communion they are meant to be sung by the people. The appointed refrain implies a host of other possibilities. For instance, the refrain can be sung by the people with cantor/choir singing the psalm verses. Or, the people can sing the psalm verses with the choir singing the refrain, etc. Formulary melodies for the refrains have been provided by Richard Hillert and are contained in the *Manual on the Liturgy*.⁹ (See example 8, page 100.)

Some parish musicians have taken it upon themselves to compose new music for the refrains. Generally, these melodies are generated by the psalm tones provided in the LBW. More tuneful, singable refrains can be developed this way, inviting broader participation from the people. This example from the Fourth Sunday of Advent is used at the Lutheran Church of Atonement, Florissant, Missouri, and is designed for Psalm 89 in Tone 2. (See example 9.)

Example 8

Antiphon melodies for use with LBW psalm tones

Richard Hillert

The image displays ten numbered musical staves, each consisting of five horizontal lines. The staves are arranged in two columns: five staves on the left and five staves on the right. Each staff begins with a treble clef and a key signature. The first staff (1) has a neutral key signature. The second staff (2) has one flat. The third staff (3) has two flats. The fourth staff (4) has three flats. The fifth staff (5) has one sharp. The sixth staff (6) has one flat. The seventh staff (7) has one sharp. The eighth staff (8) has two sharps. The ninth staff (9) has three sharps. The tenth staff (10) has two sharps. Each staff contains a short melodic line, generally starting with a note on the first or second line and ending with a note on the fourth or fifth line.

Example 9

A single musical staff in treble clef. It features a series of notes and rests followed by a melodic line. Below the staff, lyrics are written in a simple font: "For - ev - er will I sing your praise." The melody consists of eighth and sixteenth notes, with a sustained note over the word "sing".

For - ev - er will I sing your praise.

Congregational refrains provide some relief from a steady diet of psalmody sung by everyone. Other variations are also possible.

For instance, the alternation possibilities usually associated with psalmody are all in order: antiphonal singing between two segments of the congregation; responsorial singing between cantor (verses or refrain) and congregation (refrain or verses); involvement of the choir as a third group or as a replacement for the cantor.

The psalm tones are provided with simple accompaniments.¹⁰ For parishes unfamiliar with psalm singing keyboard support can provide encouragement. Instruments other than keyboard may be used. With a little rehearsal, handbell choirs can be trained to render the accompani-

ments provided, or other settings more suited to the bells may be devised.¹¹

Vocal descants provide another opportunity for variation. As worshippers become more familiar with the tones, soloists or choirs can provide descant material to enhance festive situations.

Familiarity with the system invites further creativity. The ten tones from the LBW were provided as basic serviceable examples. Church musicians who understand the nuances involved with the system can invent additional tones. Such a personalizing of parish psalmody comes with a certain attractiveness.

Finally, psalmody of this kind can always be alternated or replaced by metrical versions.¹²

Perhaps a larger perspective is

needed to determine precisely why psalms are going so well among LBW users. It could be due to the newness of psalm singing among Lutherans, or to the translation employed, to the simplicity of the system, or to the overall musical result; maybe all of these things. Not to be overlooked is the sense of accomplishment one feels from having successfully solved a puzzle: rightly applying psalm tone to psalm text. That kind of work-righteousness LBW users are eager to live with.

Footnotes

1. These prayers are included in the Minister's Desk Edition of the *LBW* (Minneapolis: Augsburg Publishing House, 1978), pp. 340-440.
2. These two types of psalm use are carefully differentiated by Simon Dach in *Handbuch der*
3. *Kantorendienstes*, 3 vols. (Paderborn: Bonifacius-Druckerei, 1977-78), 1:210-216.
4. This version is a revision of the Prayer Book Psalter prepared by Miles Coverdale with significant attention to the revisions included in the 1928 American *Book of Common Prayer* and to recent biblical scholarship.
5. Chrysogonus Waddel of the Gethsemane Abbey was most helpful with his suggestions at this stage.
6. Dach, 1:220.
7. Philip Pfatteicher and Carlos Messerli, *Manual on the Liturgy* (Minneapolis: Augsburg Publishing House, 1979), p. 83.
8. *LBW*, Minister's Desk Edition, pp. 18-20.
9. *Manual*, p. 84.
10. *LBW*, Accompaniment Edition (Minneapolis: Augsburg Publishing House, 1978), pp. 123-25.
11. Interesting accompaniments have been developed for the chapel at Valparaiso, Indiana by Thomas Weitzel.
12. There are eighteen of these in the *LBW*.

Recent Hymn Society Publications

Paper XXXIII. *Bibliography for the Study of Hymns* (1980) by Keith C. Clark, \$2.50

Paper XXXIV. *Ralph Vaughan Williams and Hymnody* (1980) by Richard T. Gore, \$2.50

Paper XXXV. *Afro-American Religious Music: A Study in Musical Diversity* (1981) by Portia K. Maultsby, \$3.00

Three Hymns for 1979 (texts by Vajda, Brokering, Kaan; tunes by Pfautsch, Held, Parker), \$1.50

Hymnbook Collections of North America (1980) by Louis Voigt and Ellen Jane Porter, \$2.50

For a complete list of HSA publications, write Hymn Society of America, Wittenberg University, Springfield, OH 45501.

Psalm 33

God is here—let's celebrate!
With song and with dance,
 with stringed instruments and brass,
 with cymbals and drums,
let us express ecstatic joy in God's presence.
Let us celebrate with the old songs of praise.
Let us also create new songs
 that portray the eternal love of our God.

He did create this world.
He continues to permeate it with His love.
Even among its frustrated and unbelieving children,
 He constantly carries out His purposes.
His plans for His world and its inhabitants
 are not obliterated by the foolishness of men.
His truth is not blotted out by the lethargy or lies
 of His apathetic creatures.
He continues to reign and to reveal Himself to us.

And God continues to create and to renew
 the world about us.
He does this through those who relate to Him,
 who rely on His ever-present love.
He delivers His children from the fear of death
 and through them gives life to this world.
God's love is sure and everlasting.
Hearts open to His love are filled with joy.
They truly find cause for celebration.

From *Psalms/Now*. ©1973 Concordia Publishing House. Used by permission.

Psalm 47

Clap your hands, stamp your feet!
Let your bodies and your voices
 explode with joy.
God is not some human concoction.
He is for real! And He is here!
Despite all attempts
 to rationalize Him out of existence,
He is in our world,
 and He reigns over our universe.

The rulers of nations often ignore Him.
Men of learning often pass Him by.
The masses of His creatures substitute
 their own little gods in His place
 and worship the things they can see and feel.
There are others who build fortresses
 about themselves
 and manifest no need for God.

Our great God will not be ignored.
He will not remove Himself from our world.
Let us recognize His presence
 and fill the air with His praises.

From *Psalms/Now*. ©1973 Concordia Publishing House. Used by permission.

Psalm 100

Break forth
 into exclamations of joy and gladness,
you who serve the Lord!

God is not dead! He is ever our God!
He made us, we belong to Him;
 we are His sons and servants.
And His love for us never runs out;
 His care and concern for us will go on forever.

Let the world see our manifestations of joy!
Let us lift up our voices in songs of praise
 and surrender our lives
 as perpetual offerings of thanksgiving!
Let us bless His name forever!

From *Psalmis/Now*. ©1973 Concordia Publishing House. Used by permission.

Psalm 146

Praise God!
As long as I have breath in my body,
I will praise God!

Don't pin your hopes on the genius of man.
His ultimate end is the same as yours,
and he becomes once more
like the dust from which he came.

That person is secure
who draws his strength from God.
He who created the earth and all upon it,
He is He who can heal the wounds
and mend the fractures of our disjointed world.
He can break the bonds of obsession
and pierce man's stupor with visions of truth.
he tenderly reaches out
to those who are oppressed
and reveals His concern
for those who are lost and lonely.
He watches over His own
while the paths of the godless
lead to their own destruction.

This is the God who cannot die!
Praise God!
Amen!

From *Psalsms/Now*. ©1973 Concordia Publishing House. Used by permission.



Candler School of Theology, Emory University hosts the June 20-22 Convocation. Pictured above are William R. Cannon Chapel and Glenn Memorial United Methodist Church. New Holtkamp (above) and Casavant organs will feature in concert, worship, and workshop settings.

The Convocation program (opposite page) features outstanding events led by recognized scholars and practitioners of congregational song.

Hymn Society of America

60th Anniversary

Convocation Schedule

Sunday, June 20, 1982

- 4:00 -
- 7:00 p.m. - Registration - Cannon Chapel
Emory University
- 7:00 - Concert by Salvation Army Band
- 7:30 - Organ Recital by Marilyn Keiser
- 8:15 - Singers Glen - by Alice Parker
- 9:30 - Reception

Monday, June 21, 1982

- 8:00 a.m. - Registration - Cannon Chapel
- 8:30 - Morning Worship with Moravian Musicians
- 9:00 - Address: The Psalms in Worship, Harrell Beck
- 10:15 - Exhibits
- 10:45 - Hymns in Christian Education - Avis and Jerry Evenrud
- 12:15 - Luncheon meetings - Collectors and Bibliographers
- Clergy and Theologians
- 1:30 - Workshops - Group discussion with the Evenruds
 - New Organ Music Based on Hymns - W. Thomas Smith
 - School for Cantors - Jerome M. Hall
 - Hymn Concertatos - Carl Schalk
 - Psalm Singing - Don E. Saliers
- 2:30 - Exhibits
- 3:00 - Address: "I am a Poor, Wayfaring Stranger," John M. Garst
- 4:30 - The Hymns of F. Pratt Green
- 5:30 - Dinner
- 7:30 - Trip to Ebenezer Baptist Church
- 9:00 - Reception at Martin Luther King Center

Tuesday, June 22, 1982

- 8:00 a.m. - Registration - Cannon Chapel
- 8:30 - Morning Worship (Hymns of F. Pratt Green)
- 9:00 - Young Singers of Callanwolde
- 10:00 - Exhibits
- 10:30 - Address: American-Jewish Hymns, Eric Werner
- 12:00 - Luncheon Meetings - Teachers of Hymnology
 - Local and Student Chapter Organization
- 1:30 - Workshops - New Texts and Their Tunes Examined -
 - Carlton R. Young
 - The Organist as Worship Leader - Margaret Mueller
 - Hymnody in Small Congregations - Marilyn Keiser
 - Hymns and Children's Choirs - John Burke
 - Language in Hymnody - a Pastoral View - Sally Daniels
- 3:00 - Exhibits
- 3:30 - Introduction of *Songs of Zion* - Verolga Nix and
J. Jefferson Cleveland
- 4:45 - Annual Meeting of The Hymn Society of America
- 6:00 - Dinner Entertainment - Ellen Jane Porter
- 8:00 - Closing Hymn Festival

Hymns in Periodical Literature

William Lock



William Lock is a music faculty member of Biola University, La Mirada, California. He holds the D.M.A. in Church Music from the University of Southern California. Several of his reviews have been published in *The Hymn*.

Richard Dinwiddie, "Her Hymns are Poetry Put to Music." *Christianity Today*, October 23, 1981, 63.

A brief biographical sketch of the life of Avis B. Christiansen, the author of the well known gospel songs "Love Lifted Me," and "Blessed Redeemer." Now 86, she speaks of her hymns as "my life story."

Margaret Clarkson, "The Making of a Hymn Writer." *Decision*, December, 1981, 7.

As a child, sitting through 45-minute sermons in church, Margaret Clarkson lost herself in the hymnbook "devouring page after page of poetry." In this autobiographical essay, noted Canadian poetress, author and hymnwriter, Margaret Clarkson tells of being awarded her own hymnbook at church at the age of seven or eight, for having memorized verses from the Bible. Her love of poetry, music, and writing, combined with her own faith and knowledge of scripture has been the motivating force behind her superb contribution to contemporary hymnody.

C. D. Davenport, "The Real Story Behind 'The Old Rugged Cross.'" *Christian Herald*, April, 1981, 22-24.

Composer George Bennard had no formal musical education. A drummer in a Salvation Army band, he left the band to become an evangelist.

Often called "America's best-loved gospel song," this one song, published first in 1918, has perhaps had more influence than all of his preaching.

A monthly feature of *The Church Musician* is the "Hymn-of-the-Month" article by Hugh T. McElrath, Professor of Church Music at the Southern Baptist Theological Seminary in Louisville, Kentucky.

"Victory in Jesus." September, 1981, 12-17.

Active in singing schools with four earned college degrees, E. M. Bartlett wrote both the text and tune of "Victory in Jesus." Dr. McElrath here provides us with some biographical background concerning the author-composer as well as a stanza by stanza enumeration of the ideas in the text.

"Glorious is Thy Name." October, 1981, 41-46.

Well known to Southern Baptists is the name and hymns of B. B. McKinney. An early influential leader within the Convention, he founded the denominational music education program. He was a seminary professor, a teacher of voice, a composer, and the first music editor of the Sunday School Board of the Southern Baptist Convention. The first secretary of the new Church Music

Department in 1941, he became the first editor of *The Church Musician* in 1950.

"We Gather Together." November, 1981, 40-45.

Carefully tracing the evolution of the text and tune of this early Dutch hymn, Dr. McElrath leads us to a knowledge of how this tune and text came to be combined, in the United States, with an English translation, hundreds of years after its birth.

"O Sing a Song of Bethlehem." December, 1981, 4-9.

Louis Benson, America's leading hymnologist during the early part of the 20th century, wrote this interesting text. Each stanza locates a different place—Bethlehem, Nazareth, the Sea of Galilee, the hill of Calvary. It first appeared in an American Sunday School hymnbook. Ralph Vaughan Williams adapted the tune from one which he heard in Kingsfold, Surrey. It first appeared in the 1906 *English Hymnal*. Although not placed together, or even near each other, both text and tune appeared in the 1930 *Hymnary* of the United Church of Canada. Together now, the text and tune appear in the *Baptist Hymnal*. In this article Dr. McElrath has listed a number of helpful suggestions on the use and interpretation of this Christmas hymn on the life of Christ.

Walter Truesdell, "Hymns for the Whole Man." *American Organist* November, 1981, 8.

Continuing a monthly series on denominational hymnody, this issue contains a brief description of the

importance of hymns in the Reformed Episcopal Church. A current revision of denominational hymnody is being carried on with a selection process to choose hymns which express "the truths of the Bible in good poetic form with an acceptable hymntune" to be used "as an integral part of worship."

Robert J. Batastini, "Roman Catholic Hymnody." *American Organist*, December, 1981, 23.

General Editor of G.I.A. Publications, Robert Batastini presents an excellent overview of the state of hymn singing within the Roman Catholic Church. He describes three kinds of sources and several musical styles. "The evolution of music (hymnody) in Roman Catholic worship will be most interesting to follow."

L. David Miller, "The Hymn Society of America Through Sixty Years." *Journal of Church Music*, January, 1982, 2-5, 12.

This concise survey of the history and purposes of our 3,500-member Society is exactly "what the doctor ordered." David Miller, Past President (1976-1978) of the Hymn Society, has written a most interesting article which includes some fascinating details. The material amassed for the *Dictionary of American Hymnology* covers 24,000 authors and translators and over 4,500 American hymnals. It is now on some one million IBM cards! Mention is also made of *The Hymn* as well as the Papers and new hymn publications of the Society. David Miller concludes with these words: "In prospect, the Society promises to continue to be forward looking and creative."

The God of Abraham Praise

The God of Abraham praise,
All praised be his name
Who was, and is, and is to be,
For aye the same!
The one eternal God,
Ere aught that now appears;
The First, the Last; beyond all thought
His timeless years!

Sometime about 1760, Thomas Olivers, a preacher associated with the Wesleys in England, visited the Jewish Great Synagogue in London. During the service, he heard the cantor, Meyer Lyon, chant the Yigdal, a doxology of 13 articles of the Hebrew faith, which is attributed to Daniel by Judah Dayyan, a 14th-century rabbi.

Olivers fashioned a poetic version in English that could be sung to the traditional melody he had heard in the synagogue. Olivers named the tune LEONI for the cantor Lyon and published the tune with his stanzas about 1770.

In the 1880s, Rabbi Max Landsberg of Rochester, N.Y., felt that Olivers' version was not faithful to the Hebrew original, that too much content had been added by Olivers. The rabbi asked his friend, the Rev. Newton Mann, minister of Rochester's First Unitarian Church, to attempt a more faithful translation.

Landsberg was pleased with Mann's efforts, but the lines would not fit the tune "Leoni." William C. Gannett succeeded Mann at the

Unitarian church in Rochester in 1889, and Rabbi Landsberg asked him to recast Mann's version to fit the tune. Gannett made an acceptable version that sang easily. The opening line was "Praise to the living God."

So, we have two English versions of the Yigdal—Olivers' "The God of Abraham praise," made about 1770, and the Mann-Gannett version, "Praise to the living God," made after 1889 and published in 1910.

The only problem with the hymn in the hymnals we sing from in the 1980s is the result of well-intentioned editors who transferred Olivers' opening line to the Mann-Gannett version in the 1933 Presbyterian Hymnal. So, now in some books, both versions begin the same way.

Regardless of which text we sing to Meyer Lyon's tune LEONI, we give an expression of jubilant praise to the God of Abraham. Sing it and join the praise!

—William J. Reynolds
Past President
Hymn Society of America

(Permission to reprint this page is hereby extended to publishers of newsletters and bulletins of church congregations.)



David Hugh Jones, HSA Fellow, 1970*

David Hugh Jones was born February 25, 1900 in Jackson, Ohio. From 1918 to 1925 he was a student and church organist in New York City. A graduate of the Guilmant Organ School, he also studied organ privately with T. Tertius Noble and composition with Clement R. Gale of the General Theological Seminary. In 1921 he received the AAGO and in 1924 the FAGO. In 1925 he began what was to become a 25-year stint as a faculty member of Westminster Choir College, first in Dayton, Ohio, then Ithaca, New York and Princeton, New Jersey. The only original Westminster Choir College faculty member still living, he was head of the organ and composition departments for many years. During this period (1927) and through the recommendation of Walter Damrosch, he studied with Dupré, Widor, and Andre Bloch in Fountainbleau, France. In 1951 he became the first music faculty member at Princeton

Theological Seminary, where he directed the choir, which toured in many countries, and the music for the Seminary chapel as well as taught hymnology and organ. Both Washington and Jefferson College and Beaver College in Pennsylvania have awarded him honorary Doctor of Music degrees.

Dr. Jones has composed many choral works, his best known anthem being *God Is a Spirit* (Summy-Birchard). He composed the hymn tune MILLER CHAPEL. He was editor of *The Hymnbook* (Presbyterian & Reformed) of 1955 and musical editor of *The Armed Forces Hymnal* (1959) and *The Book of Worship for U. S. Forces* (1974). Dr. Jones was chairman of the Hymn Society's New Tunes Committee until 1970.

David Hugh Jones lives in retirement at Tamworth, New Hampshire. His article "Comments from a Hymnal Editor" appeared in our October 1978 issue.

*We regret the unintentional omission of David Hugh Jones from the list of HSA Fellows in our January issue. Please also make the following correction: On page 21 of the January issue please add "n" to the middle name of John Haynes Holmes. Our thanks to Dr. Anastasia Van Burkallow, long-time secretary of the HSA, for calling our attention to this omission and spelling error.

Hymnic News

Hymns Included in New Library of Congress Recording

Children of the Heav'ny King, a new two-record phonograph album from the Library of Congress, presents a cross section of the religious expression of the Central Blue Ridge, a region in the Appalachian Mountains in western North Carolina and Virginia. Selections on the album include hymn singing, prayers, and sermons from church services, performances of gospel music by local trios and quartets, a baptismal service in a creek, and stories of religious conversion or a call to ministry.

The recordings were chosen from a collection of tapes created by the Blue Ridge Parkway Folklife Project in 1978, a study conducted by the Library's American Folklife Center in cooperation with the National Park Service. The album was edited by Charles K. Wolfe, professor of English at Middle Tennessee State University in Murfreesboro, who has been in recent years a close student of gospel singing.

The album's title song, "Children of the Heav'ny King," is sung by the congregation of the Cross Roads Primitive Baptist Church in Baywood, Virginia. Other songs and narratives come from such communities as Ararat, Dan, Fancy Gap, Galax, Hillsville, and Laurel Fork in Virginia and Ennise, Lowgap, Sparta, Traphill, and Whitehead in North Carolina. Many pieces were recorded in the

performers' homes, some without accompaniment.

Although the folklore of the Blue Ridge region has been extensively documented for over 50 years, religious expression has been neglected by collectors. *Children of the Heav'ny King* explores the ways in which the people of the region communicate their faith.

Churches are an important force in the area. In one North Carolina county represented on the album, there is one active church for every 140 citizens, compared to the national average of one church for every 690 people. The churches are not only places of worship, but also centers for social activity and conduits for local traditions.

The album contains two long-playing discs and a 48-page illustrated booklet. The booklet includes an essay, transcriptions of the texts, annotations of all the selections, and bibliographic and discographic notes.

Children of the Heav'ny King (AFC L 69-70) is available for \$14 from the Information Counter in the Thomas Jefferson Building or by mail from the Library of Congress, Motion Picture, Broadcasting and Recording Sound Division, Washington, D.C. 20540. Checks payable to the Library of Congress must accompany the order, and the price includes postage on all domestic orders.

The Don Yoder Collection

The Don Yoder Collection of religious songsters, acquired by the

University of North Carolina at Chapel Hill's Music Library in 1980, consists of approximately 1,750 catalogued tunebooks and hymnals. To these Professor Yoder will add his field tapes and correspondence relating to his study, *Pennsylvania Spirituals* (1961). The Yoder Collection includes a number of rare British and European publications, and is outstanding in Pennsylvania-German and other German-American imprints.

Baptist Hymnody Symposium Planned

A Symposium of Baptist Hymnody is being planned at New Orleans Baptist Theological Seminary for Saturday, June 12, the day before the pre-Southern Baptist Convention conferences. This one-day meeting focusing on Baptist traditions of congregational song will include presentations of recent research in this field, panel discussions, and an old fashioned Sacred Harp Sing including dinner on the grounds. A special feature of the Symposium will be an exhibit of historic Baptist hymnals.

The program committee for the Symposium consists of professors who teach hymnology in three SBC seminaries. Hugh T. McElrath, Southern Baptist Theological Seminary; William J. Reynolds, Southwestern Baptist Theological Seminary; and Harry Eskew, New Orleans Baptist Theological Seminary. Further information on the Sym-

posium may be obtained from Professor Harry Eskew, New Orleans Baptist Theological Seminary, 3939 Gentilly Boulevard, New Orleans, Louisiana, 70126.

HSGBI 1982 Conference Planned for Cheltenham

The annual Conference of the Hymn Society of Great Britain and Ireland for 1982 is planned for Cheltenham, July 26-28. The theme for the Conference sessions, suggested in the 1981 Oxford Conference paper by Canon Cyril Taylor, is "Pastoral Editing" of hymnals. The Conference Act of Praise, to be arranged by Canon Alan Dunstan, will take place in Gloucester Cathedral.

For further information, write the Rev. Alan Luff, Secretary, Hymn Society of Great Britain and Ireland, 7 Little Cloister, Westminster Abbey, London SWIP 3PL, England.

51st National Gymanfa Ganu Set

Toronto will be the site of the 51st National Gymanfa Ganu, the traditional hymn singing festival of Wales. The sessions are planned for Labor Day Weekend, September 3-5 at the Convocation Hall, University of Toronto. For further information on this year's National Gymanfa Ganu, write Miss Eluned M. Thomas, General Chairman, Dewi Sant Welsh United Church, 33 Melrose Avenue, Toronto, Ontario, M5M 1Yb, Canada.

Reviews

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Handbell Music Based on Hymn Tunes

Reviewed by Michael Surratt, Director of Music, Union Church (United Church of Christ), Hinsdale, Illinois.

Edited by Paul Westermeyer, Elmhurst (Illinois) College.

The following compositions represent varied levels of difficulty and many possibilities for use within the church service. A few could be included in a concert program. All have copyright dates of 1979, 1980, or 1981. They are for two, three, four, and five octave sets of handbells. The compositions for larger sets of bells are more difficult, as tends to be the case with handbell music in general.

Hymn Descants for Handbells by Douglas E. Wagner. Forty hymn descants in four sets. Beckenhorst Press, Inc. 1980. Set I: Advent, Christmas (HB9). Set II: Passiontide, Easter (HB11). Set III: General, Patriotic (HB10). Set IV: General Thanksgiving (HB12). \$2.00 per copy.

All of these descants are for a three octave set of handbells. All are rhythmically straightforward and easy for a beginning to intermediate choir. The harmonies do not stray

from hymnal versions. They are truly descants with the harmony underneath them. The hymn tunes do not appear.

These settings can be used to alternate stanzas with the organ for the accompaniment of congregational singing. I suggest that the organ continue to play quietly to give extra support for the tune. My own experience has shown that the congregation will often stop to listen to the bells rather than sing if the bells play alone. If the

organ continues to play the congregation will continue to sing. Be sure to check the harmonization in your hymnal with the harmonization of the descant. There are some variations among the major denominational hymnals.

Six Service Pieces for Handbell Choirs, Two Octaves. John Buckner. Concordia. 97-5521. 1979. \$1.50.

These are excellent pieces for a beginning bell choir, with fine "Performance Suggestions" that are especially helpful for a beginning director. Rhythms are simple. All pieces are in the keys of C or G, with few added accidentals. The publisher has thoughtfully laid out the pieces so that only one piece requires a page turn. (Publishers usually put page turns in the most awkward places!)

Three of the pieces are based on hymn tunes (*HYFRYDOL*, *DEJUG ER DEN HIMMEL BLAA*, and *THE ASH GROVE*), one is based on a change ringing pattern, and two are original compositions. Because of their simplicity, the pieces provide little musical or technical challenge to an advanced choir, but good technical and musical training for a beginning choir.

Ten Christmas Carols for Handbells, Two Octaves. Raymond H. Herbeck. Concordia. 1980. Vol. I: 97-5561. Vol. II: 97-5562. \$2.00 each.

There are ten carols in each volume. The settings are straightforward. Some are more difficult than the *Six Service Pieces* mentioned above, with a wider variety of keys, more chromatic harmony, and some dotted rhythms. They provide good material for a beginning two octave choir. The music is all written in the treble clef, which I find difficult to teach beginners to read. Not only

does it look more cluttered on the page, but the leger lines below the staff are confusing to inexperienced readers.

Hymn Improvisations for Handbells. Transcribed by Martha Lynn Thompson. Concordia.

These are all transcriptions of Paul Manz's Choral Improvisations for organ, also published by Concordia. They may be used in the same way that organists use the Chorale Improvisations, as extended introductions to congregational hymns or as short Preludes or Postludes. Some require five octaves of handbells, though some may be played with three or four octaves. All are technically challenging. They are published separately as indicated below.

God of Grace (CWM RHONDDA). 97-5628. 1980. \$1.50. For four or five octaves. Certainly more fun with five, especially the running eight note pattern in the bass bells! Requires (physically) strong ringers in the bass. Great fun for an advanced choir.

Like the Golden Sun Ascending (WERDE MUNTER). 97-5629. 1980. \$1.75. Four octaves. Continuous sixteenth notes appear in the treble clef and continuous eighth notes in the bass clef, all of which are to be either plucked or struck with mallets while the bells are lying on the table. I imagine the effect would be something like a xylophone. The cantus may be played by a solo instrument or rung, or both. Played with utmost precision, this could be a stunning show piece. The sixteenth and eight note patterns seem so idiomatic to the keyboard rather than to handbells that I question whether the piece would provide any satisfaction to the performers or the listeners if not

played with absolute technical precision.

Jesus Christ Is Risen Today (EASTER HYMN) and **Look, Ye Saints, the Sight Is Glorious** (BRYN CALFARIA). 97-5630. 1980. \$1.75. Four octaves (five octaves optional). More chordal in style and easier than the two previous arrangements, these straightforward settings are perhaps more useful as introductions to congregational singing of the hymns than the more elaborate "improvisations."

Holy God, We Praise Thy Name (GROSSER GOTT). 97-5631. 1980. \$1.50. Four octaves. This setting is more extended than the previous two. Of moderate difficulty, it contains more rhythmic variety than some of the other "improvisations."

Praise to the Lord, the Almighty (LOBE DEN HERREN). 97-5637. 1981. \$1.60. Four octaves (five octaves optional). A solo instrument such as trumpet may double the notes of the choral. Though this is not rhythmically complex, it uses some harmonic progressions which move in whole steps. It probably is not as difficult to ring as it looks in print. Of moderate difficulty, it could be used as a prelude when this is the opening hymn. It seems a little too extended to be used as a congregational hymn introduction.

Infant Holy, Infant Lowly (W ZLOBIE LEZY). 97-5638. 1981. \$1.60. Four octaves, with optional F3. Moderately difficult, but perhaps easier than *Praise to the Lord* because the harmony is not chromatic and the rhythms are easy. A nice piece to include in a Christmas Prelude. There are no dynamic markings given except at the

end, but based on the character of the chorale this would make a quiet contrast within a group of more lively carols.

Lord of Glory, Who Has Brought Us (HYFRYDOL). 97-5639. 1981. \$1.60. Four octaves, with optional F3. Keyboard-style eighth note figurations alternate with chordal statements of phrases of the hymn tune in quarter notes. Moderately difficult.

Now Sing We, Now Rejoice (IN DULCI JUBILO). Setting I. 97-5640. 1981. \$1.75. Four or five octaves plus nine solo bells or solo instrument. May be played with mallets or plucked, as in *Like the Golden Sun Ascending*, or may be rung. Continuous eighth notes in the bass and midrange play against continuous quarter notes in the treble. This piece poses the same performance problems as *Like the Golden Sun Ascending* and is of the same difficulty.

Now Sing We, Now Rejoice (IN DULCI JUBILO). Setting II. 97-6541. 1981. \$1.75. For three, four or five octaves. This setting is more practical than the one above and within the technical grasp of more choirs. In ABA form, the A is a pastorale and B a chordal statement of the tune over a "pedal point" in a contrasting key. (The pedal point bells are re-struck every two bars.) Another selection for your Christmas prelude or carol program.

A Ringing Proclamation for Handbells (three octave, four optional). Philip M. Young. Broadman Press. 1981. 4574-63. No price.

Some pieces can use an optional fifth octave. Five of the eight compositions in this set are based on

hymn tunes, and three of them are associated with the Christmas season. Moderately difficult with straightforward rhythms and tonal harmonics, this is a useful collection for the intermediate choir. The pieces can be used as preludes, offertories, or for concert programs.

Pictures of Jesus, Five Biblical Metaphors based on Familiar Hymn Tunes, A Suite for Two Octave Handbells. Raymond H. Haan. Broadman Press. 1981. 4574-67. No price.

Scripture references are given for each movement of this program piece. In the first, second, and fifth movements the composer says "accent melody," but the melody notes are not clearly marked. Once a choir which knows the hymn tune has learned the piece, it will be clear where the melody notes are. In the learning process, however, it would be helpful if the melody notes were marked with accents. The second movement is written in 3/4 meter with triplets in every measure. It would perhaps be easier to read if it were written in 9/8. The work is moderately difficult and is musically more interesting than much music for two octave choirs. The movement titles are 1. "The Rock" (SOLID ROCK); 2. "The Shepherds" (CRIMOND); 3. "The Rose" (ES IST EIN ROS ENTSPRUNGEN); 4. "The Fountain" (CLEANSING FOUNTAIN); and 5. "The Light" (DARMSTADT).

Fanfare for two, three, and four octave handbells. Compiled and edited by Sharron Lyon. Broadman Press. 1981. 4574-58. No price.

Two pieces are for two octaves, and two have optional notes for five octaves. A variety of original com-

positions (five) are included. The difficulty ranges from easy to advanced. Useful for a variety of choirs and occasions.

Handbells Ringing, for four and five octaves. Judy Hunnicutt. Broadman Press. 1981. 4574-66. No price.

"A Medley of 19th Century American Hymn Tunes" is combined here with five original compositions and two transcriptions. The transcription of "Les Cloches" (The Bells) by the organ composer Nicolas LeBeque is interesting in that it takes an organ composition that imitates bells and transcribes it for bells! What a nice contrast to transcribing compositions from other instruments for bells, to fill our need for interesting repertoire. This collection will provide musical and technical challenge for intermediate and advanced choirs.

Hymnal Studies One; Perspectives in the New Edition. The Church Hymnal Corp., 800 Second Ave., New York, NY 10017. c. 1981. 40p. \$1.45 (soft bound).

This pamphlet contains four essays which are designed for use by study groups, parish worship committees, or anyone interested in the music life of the church, in anticipation of the forthcoming *Hymnal 1982* of the Episcopal Church.

The Rev. Charles Guilbert, since 1961 the Custodian of the *Book of Common Prayer*, writes on "Why hymnal revision?" He points out the different social and liturgical scene between the 1930s, when *The Hymnal 1940* was prepared, and the 1980s. He notes the need to preserve the great hymns of the universal church, but also the need to add hymns which speak to contemporary needs. He also

speaks to the need for a hymnal which will be a true companion to the recently revised BCP.

Mason Martens has an excellent 19-page article on "Four Centuries of Anglican Hymnody in America." Perforce, this is also a good capsule history of English hymnody in general. Since Martens limits his material to that of English origin, one could wish for another essay reminding people of the rich hymnody Episcopalians have had from Greek, Latin and German sources as well.

Under the heading "Let no one put asunder?" Russell Schulz-Widmar has one of the most interesting discussions this reviewer has seen of the age-old problem of matching words and music. So many writers on this subject have been so narrow-minded that it is refreshing to read a good, objective discussion of the subject.

In "Hymns—Theology and Texts" Alec Wyton, one of the leading organist-choirmasters in the country, makes a strong pitch for texts, texts, texts—the knowledge of the words we are singing. He takes the words of each article of the Nicene Creed and illustrates its theology with hymns taken from *The Hymnal 1940*. He quotes lines from 10 hymns written since 1940 which may well be included in *H 1982*. Finally he suggests some informal comparisons between pairs of hymns which illustrate contrasts in both style and theology, and questions the relevance of a few hymns which probably will not be retained in *H 1982*.

This pamphlet's four articles, while geared to *H 1940*, have value for all Christians. Its use should not be limited to Episcopalians.

Leonard Ellinwood

Project director,

Dictionary of American Hymnology

Washington, D. C.

Keep the Music Ringing: A Short History of the Hymnody of the Church of the Nazarene by Fred A. Mund. 1979. 48 p. Nazarene Publishing House, Box 527, Kansas City, MO 64141. Free.

It is puzzling that so little attention has been paid to the history of authentic American religious movements of the last century. Their unique hymnic developments and contributions are almost embarrassingly absent or simplistically passed over in most writings.

The reasons for this inattention cannot be readily ascertained. However, one of them must be a certain scholarly self-consciousness over the naivete, exuberant subjectivism and personal pietism reflected in the songs. We are still a little too close to appreciate this music for what it is. Amateurish? Mostly. Fervent? Without a doubt. The fact that it fulfilled very real needs during the holiness revivals and subsequent movements of the latter 19th and early 20th centuries is its own validation.

Among Nazarene musicians in recent years, there has begun to develop a considerable interest in identity: who they are, from whence they come, where they are going, what is their purpose, and what are their materials. Several individual studies and surveys have contributed to this knowledge; among them being this particular monograph which Nazarene Publishing House has decided to make available gratis for informational purposes.

Perhaps of greatest interest to the church music world should be the influence the music of the Nazarenes has had upon that of holiness and other evangelical groups. Nazarene Publishing House and its music arm, Lillenas Publishing Company, hold a body of gospel song copyrights

among the largest anywhere. This is a veritable treasure trove for musicologists, hymnologists, cultural sociologists, historians, composers and arrangers.

From their earliest days Nazarenes were exuberant singers and prolific publishers. Their music, though drawn from several streams, has been a model and resource for nearly every evangelical fundamentalist group in America today.

Professor Mund's *Short History* is just that; but a welcome one nevertheless. It has assisted Nazarenes in placing songs, names, events, and places in their historical context. Mund has identified the core of hymns common to all Nazarene hymnals and the hymn and hymntune writers most influential since the founding of the church in 1908. But of even more value, his work begins the task of articulating what the music of the Nazarenes has meant to the American religious world and is a guide from which later scholars may benefit.

When requesting a copy of this booklet from the publisher, be advised one should also ask for *The History of the Lillenas Publishing Company*, a master's thesis by Eleanor Whitsett which is also available without charge. Its importance lies in the fact that Nazarene music and Lillenas Publishing are inextricably intertwined.

- Dwight L. Uphaus
Bethany Nazarene College
Bethany, Oklahoma

A Musician's Guide to Church Music, by Joy E. Lawrence and John A. Ferguson. The Pilgrim Press, 132 West 31st St., New York, NY 10001. 1981. 255p. \$16.95.

This book joins a continuing stream of publications which have

appeared in recent years for the use of practitioners of church music. The unique focus of this volume, as indicated by the authors in the introduction, is upon the needs of the part-time church musician.

For the person who has not had the benefit of extensive academic preparation for church music ministry, this book can be helpful both as a resource of information covering a wide variety of topics and as a bibliographical reference pointing to books which provide coverage of the various subjects in greater depth. The professionally-trained church musician will not find it to be as valuable (although even for this type of person many of the practical suggestions may prove to be helpful) because of its pattern of covering in one brief chapter subjects which have been studied for an entire semester or more in a university or seminary setting.

A variety of subjects are covered in a manner which part-time church musicians will find useful. Among the topics treated are staff relations, the selection of music for worship services, service playing techniques for the organist, choir organization and techniques for the various age groups, and instrumental music in the church. Regrettably, the coverage of the latter topic does not discuss the resurgence in recent years of the formation of various wind and string ensembles (even church orchestras) as a part of the regularly rehearsing components of the music ministry.

The most serious weaknesses of the book appear in the historical summary sections. In some instances, the abbreviated treatment led to the inaccurate generalizations. For example, the characterization of 19th century hymnody as generally reflecting "a shallow, emotional style of writing" (p. 23) disregards the significant con-

tributions of (1) early-century British hymnists such as James Montgomery and Reginald Heber, (2) the hymn writers and translators associated with the Oxford Movement, (3) the several excellent hymn poets of Victorian era England, and (4) American shaped note hymnody through the first half of the century, among others. In other places there are errors in scholarship, such as the inclusion of Johannes Brahms' *A German Requiem* in a list of "Selected Masses," to which category the Brahms work is not related either textually or liturgically.

One admirable aspect of the book is its recurring emphasis upon the importance of relating the church's music to the total life of the church. This theme is a significant and welcome one in a book written primarily for part-time ministers in music, whose professional preparation might not have included such an emphasis. Perhaps in its insistence upon this viewpoint, this book will constructively add to other correctives which in recent years have attempted to replace an orientation of "church music for art's sake" with one of "church music for the church's sake."

Milburn Price
School of Church Music
Southern Baptist Theological
Seminary
Louisville, Kentucky

The Organist and Hymn Playing by Austin C. Lovelace. Rev. ed., 1981. Agape Division of Hope Publishing Co., Carol Stream, IL 60187. \$4.95 (soft bound).

Austin C. Lovelace is well-known as an articulate musician and writer. He has compiled some valuable hymn playing advice in concise, easy to interpret language. His approach is

comprehensive and can be appreciated by organists of all denominations, levels of ability, and experience.

As important as hymns are, the amount of good information regarding skills required to play hymns effectively is quite limited. Dr. Lovelace's first book, *The Organist and Hymn Playing*, published in 1962, filled a sizeable void and has become a standard. It contained chapters on pedaling, articulation and touch, hymn introductions, tempos, hymn forms, registration and basic ideas for variety (canons, harmonizations etc.).

The revised edition incorporates all of the 1962 volume plus a brief list for hymn intonation resources, a new chapter on the use of "amens," a chapter on free harmonizations and reference lists for free harmonization materials for organ and for instruments. (In speaking about introducing hymns on page 19, the author cites the *Brethren Hymnal* as having shortened introductions marked. It should be noted that the *Baptist Hymnal* (1975) also has shorter, optional introductions marked.) The forward of the revised edition includes some outstanding comments from Dr. Erik Routley's *the Organist's Guide to Congregational Praise*.

The publishers of the revised edition are quite remiss in not providing a table of contents or index. This could be a handy reference book; without any aids for locating information, the convenience of using the book is greatly diminished. At a cost of \$4.95 for 61 pages, it averages out to a "wealth of information" per page which the publishers could well afford to index, it would seem.

Some elusive qualities of inspired hymn playing are articulation, rhythm, and registration. While some organists have an innate, skilled sense

of musicality, others do not. Some seem to play through nebulous phrases of monotone stanzas as they "follow" the congregation. Others tend to pull away from singers in independent, raucus assertiveness. Dr. Lovelace very carefully defines excellent principles for clear articulation, rhythm, and registration. Thus, clarity and inspiration can be achieved easily with positive results. Perhaps in the next revision he can include a cassette tape of musical examples. This would evoke immediate affirmative response that the proof is in the hearing.

This book should be in every organist's library and its contents seriously studied and applied by organ students. Dr. Lovelace says very aptly: "Hymn playing should be the foundation of any organist's education, for it is the most important part of one's ministry".

Sue Mitchell Wallace, A.A.G.O.
Organ recitalist and teacher
Birmingham, Alabama

The Hymn Explosion by Alan Dunstan. 1981. 24 p. The Royal School of Church Music, Addington Palace, Croydon CR9 5AD, England. £1.25.

Phrases like "hymn explosion" and "the explosive years of hymnody" are frequently used in Great Britain to describe the remarkable phenomenon which has characterised the last 10 to 12 years' development of hymnody. It is not an altogether appropriate image, since "explosion" suggests a violent release of energy, accompanied by loud and noisy convulsions, leaving behind a trail of devastation. (Some critics of modern hymns, of course, may reply that this is precisely what *is* happening to the church's hymns today!).

It would be more appropriate to say that we have been reaping over the past 10 years an abundant harvest in the field of hymnody, for the springtime of which we have to go back to the 1950s and 1960s when Geoffrey Beaumont published his *Twentieth Century Folk Mass* (1956) and the Scottish Churches' Consultation on Music their collections of experimental hymns *Dunblane Praises 1 and 2* (1964 and 1967). With these experiments in music and words, the soil was being prepared and the seed sown for the harvest of the 1970s, in which every mainstream denomination has published one or more supplements of modern hymns to be used alongside their standard books, and countless private collections have been published by individuals and groups.

In the first part of this booklet, the author briefly advances a number of reasons for this phenomenal growth in hymn-writing. Inside the church, the liturgical revival and the accompanying changes in the language of worship have produced many new hymns, both in the Roman Catholic and Protestant churches. Outside, the advances made in scientific knowledge and technology, together with a growing social conscience and concern for man's stewardship of the world's resources, have changed quite radically the old concepts of God and his creation. And modern hymn-writers have written with great insight and feeling on these themes. In addition to all this, the challenges to faith raised by the current climate of the world have inspired a new type of "protest" song, or "songs of faith and doubt" as Sydney Carter has called his own folk-hymns.

If the current crop of "supplement" hymn-books seems to be deficient, as

the author suggests, in hymns of adoration (and he might have added, in hymns on the Holy Spirit, too), this is a defect which is of little importance, since none of these books are intended to be used by themselves, but only in conjunction with the parent books. Most denominations have now come to terms with having two hymn-books in use in any service (the main book and the supplement) and do not find it any great inconvenience. Those Anglican churches which use *Hymns Ancient and Modern* may now have to use three books, since the publication of their second supplement (*More Hymns for Today*).

Canon Alan Dunstan does not disguise the fact that he writes as an Anglican; and while the first part of his booklet is objective and impartial in its survey of the development of hymnody over the past 12 years, the second part is distinctly geared to the Anglican scene. In it he addresses his fellow-clergy on the all-important matter of "choosing the hymns" for public worship, a task which he rightly sees as the minister's and *not* the organist's. In this, he draws freely on an earlier book of his, *These are the*

Hymns, published in 1973. But he also discusses some practical issues of interest to us all, concerning ways in which the best use can be made of this new hymnody.

How, for instance, can congregations be persuaded to learn these new hymns? Canon Dunstan rightly dismisses the notion that we should indulge worshippers by always giving them what they want to sing. Worship, like every other part of the Christian life, demands discipline; and the patient learning of a new tune will bring its own reward. It must, however, be presented as a joyful and rewarding activity, and there is no reason why this should not be done as part of worship itself.

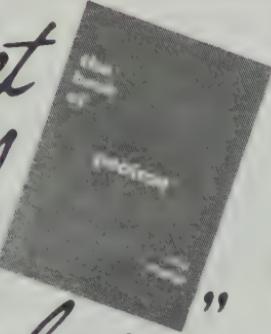
The author has tackled a big theme within a small compass. But any minister, organist or choirmaster who reads it, follows the wise guidance here given, and gains the cooperation of his congregation, will not fail to find the worship of his church greatly enriched.

Eric Sharpe
Bristol
England

If therefore the verses are not alwayes so smooth and elegant as some may desire or expect; let them consider that Gods Altar needs not our pollishings: Ex. 20. for wee have respected rather a plaine translation, then to smooth our verses with the sweetnes of any paraphrase, and soe have attended Conscience rather then Elegance, fidelity rather then poetry, in translating the hebrew words into english language, and Davids poetry into english meetre; that soe wee may sing in Sion the Lords songs of prayse according to his owne will; untill hee takes us from hence, and wipe away all our teares, & bid us enter into our masters ioye to sing eternall Halleluiahs.

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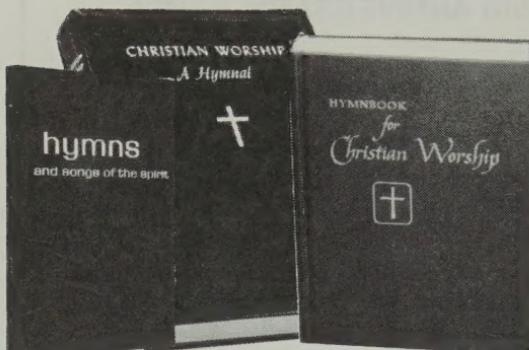
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